

MUSICAL AMERICA

Vol. XXVI.

No. 16

NEW YORK

EDITED BY

John C. Freund

AUGUST 18, 1917

Ten Cents per Copy
\$3.00 per Year

PLANS PERFECTED TO GIVE AMERICA A SINGING ARMY

National Committee on Army and Navy Camp Music to Coöperate with War Department Commission in Organizing the Work—Inspiring Conference Held at Syracuse in Conjunction with Great "Song and Light" Festival—Song Book for Use in the Training Camps to Be Prepared—Great Need for Singing Leaders Emphasized—Sousa to Be Asked to Head Movement to Standardize Band Music

By MAY STANLEY

THE new movement that seeks to put song on the lips and in the hearts of American fighting men received additional impetus last week through plans for the immediate formation of a National Committee on Army and Navy Camp Music. The plans were outlined at a conference held in Syracuse, N. Y., on Friday, Aug. 10, by a group of men and women who are closely identified with the work of creating a "singing army." The new organization will consist of an executive committee of five members—who will be named by Lee F. Hanmer, of the War Department Commission on Training Camp Activities—and an advisory board, representing the training camps of the entire country, that will report the musical needs of each camp. This committee will co-operate with the Commission on Training Camp Activities in executing all details of music in and around army camps and at naval training stations.

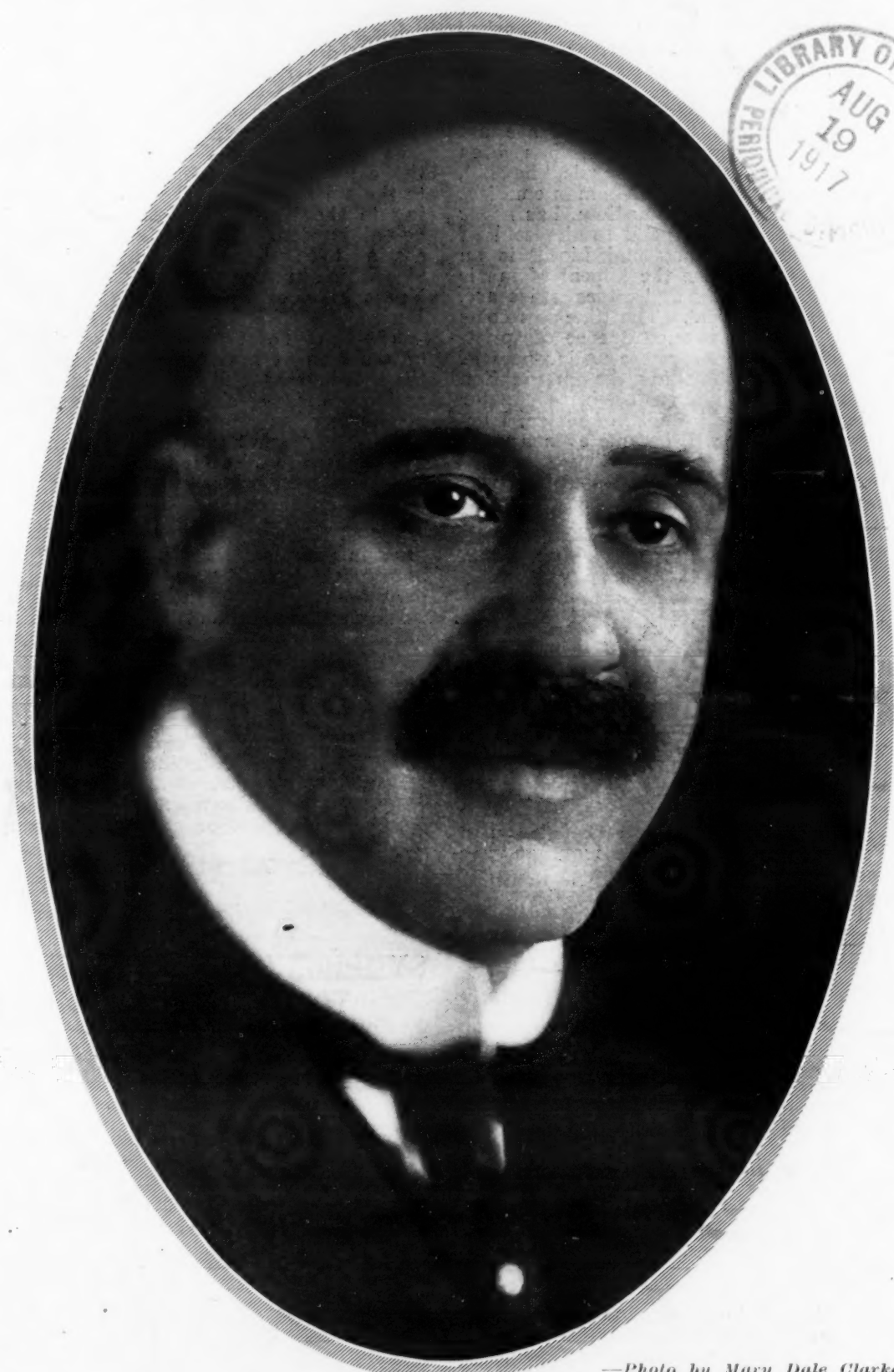
At the meeting last week Mr. Hanmer appointed a committee of six to prepare a song book for use in the training camps. It is expected that this book will be ready for use by Oct. 1, when the training camps are fairly under way. The committee given the task of selecting the songs is made up of men who have already had practical experience in leading mass singing, both in the army and navy. The members are Harry Barnhart, leader of the New York Community Chorus; Geoffrey O'Hara, song leader of the U. S. Army camp at Fort Oglethorpe, Ga.; Kenneth Clark, song leader of the Allentown, Pa., Ambulance Training Corps; Stanley Hawkins, song leader at Madison Barracks; Robert Lloyd, song leader at Fort Niagara, and Albert Hoxie, leader of the Philadelphia Community Chorus and conductor of "sings" at the Philadelphia navy yard.

It is expected that John Philip Sousa will be invited by the national committee to head the work of standardizing and making effective the band music of army and naval forces.

The entire plan of work will embrace all musical activities in the training camps, do away with overlapping effort and assure the inspiration of music to everyone enrolled in the U. S. fighting ranks.

Magnitude of Undertaking

The conference followed the great "song and light" festival at the U. S. Army camp in Syracuse, held the previous evening, when the men and women who are working for the wider develop-



—Photo by Mary Dale Clarke

RICHARD EPSTEIN

Eminent in This Country and in Europe as Pianist and Accompanist. A Musician Whose Pedagogical Ideas Have Gained Widespread Recognition (See Page 13)

ment of mass singing were stimulated and inspired by the object lesson of 20,000 soldiers and civilians joining in the first song festival of the kind ever held in an American army camp.

The inspiration lingered on the faces of those who gathered in conference the next morning. There were song leaders from the army camps, bronzed from long, sun-scorched hikes at the training camps; musicians who have discovered that their work for civic music has been broadened to an unknown field through the advent of the army camps; community song leaders who have set themselves with all the energy and capacity at their disposal to create a new vision of beauty, and composers who are seeking to give the human mind broader and finer channels for expression—all eager to place their fund of ideas and knowledge at the service of the men who will go to fight humanity's battles overseas.

The magnitude of the work which is to be undertaken was outlined by Mr. Hanmer in his opening remarks to the people he had called in conference.

"By the first of September there will be in operation sixteen militia camps, sixteen national army camps, nine new officers' training camps and fourteen regular army camps," said he. "Fifty-five big camps where the men must be cared for, where camp life must be made

livable. Army officers are rapidly realizing the important place that music, especially singing, holds in the lives of these men, and they are welcoming singing leaders who can demonstrate their ability to furnish entertainment and cheer for the men who face long, hard days of unremitting physical work. The American Library Association has taken charge of the big task of providing books for the soldiers; Dr. Reycraft is heading the department of athletics; theatrical managers are volunteering their forces; it remains for the musicians to see that there is no lack of music."

The great need for singing leaders in the camps was emphasized by Mr. Hanmer, who also pointed out the fact that women's clubs and kindred organizations have the opportunity for performing a great service in undertaking to finance, or partially finance, the musical work of one camp. Mr. Hanmer also expressed his appreciation of the work that MUSICAL AMERICA is doing on behalf of music in the camps, and his regret that John C. Freund was unable to attend and give the conference the benefit of his broad experience and luminous thinking.

The kind of men fitted to be song leaders in the army and navy was discussed by Geoffrey O'Hara.

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MANY CONDUCTORS OFFER SERVICES TO THE GOVERNMENT

Hearty Response to Mr. Hanmer's Appeal Made Through "Musical America" for Volunteers to Lead Singing in Encampments—Letters from Directors Show Patriotic Spirit of Musicians Who Are Anxious to Coöperate with Commission on Training Camp Activities

LEE HANMER, the man who has charge of selecting the musical fare for the United States soldiers in connection with the Commission on Training Camp Activities, will not suffer from a want of applications for the positions of singing leaders. The announcement made in MUSICAL AMERICA two weeks ago of the needs of this department has brought forth a generous response.

Choral directors everywhere are anxious to enroll in the work; they are happy to find an opportunity whereby they may place their talents and experience to the practical service of the country in the present crisis.

MUSICAL AMERICA has turned over to Mr. Hanmer, whose New York headquarters are at 130 East Twenty-second Street, all applications of this description.

The spirit which prevails in American musical ranks may be gleaned from the following letters—only a few of the many that have been received:

To the Editor of MUSICAL AMERICA:

I notice in your last issue of MUSICAL AMERICA that Mr. Hanmer says that singing leaders are wanted at the various training camps. I would like to make application for such a position. I could well fill it, because I have had a lot of experience in that line. I am thirty-seven years old, in good health. Kindly let me know particulars. I certainly would be glad to do what I could for the cause.

Very truly yours,

CARL BORGWALD.
Turners Falls, Mass., Aug. 6, 1917.

To the Editor of MUSICAL AMERICA:

I am much interested in this week's publication of your paper of Lee F. Hanmer's interview and I would appreciate very much if you would put me in touch with Mr. Hanmer or someone in authority, as to the musical activity among our training camps. I am ready to do my "bit," and this field of musical work appeals very strongly to me, as I am qualified in the work of conducting and leading of singing, and if I can enter the field of musical service among our boys at the camps I feel I should give them all I have in that line. It's a great work, and I am ready to fall in line with Mr. Hanmer and his great work for the boys.

Very truly yours,

J. EDWARD BOUVIER.
East Swanzey, N. H., Aug. 10, 1917.

To the Editor of MUSICAL AMERICA:

Referring to MUSICAL AMERICA of Aug. 4—to the article on first page relating to singing leaders—I want to offer my services if I can be of use.

For several years I have been leading choruses—male and mixed—through the South, also doing concert and recital

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PLANS PERFECTED TO GIVE AMERICA A SINGING ARMY

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"We need three distinct types of leaders," said Mr. O'Hara, "the Barnhart type, that can stir and move great masses of men through tremendous enthusiasm and earnestness; the type of man who—like the present camp leaders—can work with companies, with large groups, with men on hike, and the Y. M. C. A. leaders, whose singing work is generally confined to glee clubs and similar small groups. The man who will be a successful leader of army or navy singing is the man who understands men, who has, perhaps, sat as end man at a minstrel show in college. The leader must represent joy in the midst of hard work; he must be the one man in camp who is always cheerful, who has learned to engrave a grin on his face in all circumstances, who knows how to lighten the last lap of a wearisome hike with a song."

Mr. Hanmer pointed out the fact that fifty-five song leaders and numerous assistants will be needed this fall in the training camps. "Musicians who have come to the army through the draft," he said, "may be assigned to this work if they are found capable, for it is the intention of the War Department to utilize all ability in the field where it can best serve."

As to Procedure

The best way to approach camp authorities is—not to. This was the advice given by Mr. Lloyd of the Fort Niagara camp, who was asked to outline the shortest and quickest route to the camp commander's good graces.

"Keep out of sight until you've accomplished something," was Mr. Lloyd's advice. "The camp commander is, in most cases, a man who has been given a miracle to perform. Naturally he hasn't much use for you until you can show results. If you can make the men happier, if you can add to their efficiency, if you can aid in making soldiers out of raw recruits in record time, the camp commander will strew your way with roses—if roses are to be had. After you have gone out with men on hike and proved that your presence has been worth while; after you have shown company leaders how to use their voices to the best advantage, then you can talk with the powers that be. Until you have accomplished some of these things the best thing to do is to get back of a tree when the camp commander looms in sight—it will save complications."

Dangers of Unorganized Work

Frances Brundage, of the Chicago Civic Music Association, told briefly of the inspiring sing held at the Great Lakes Naval Training Station under Harry Barnhart's leadership, and of the fine manner in which the work is being carried on by Mr. Gould.

"One of the dangers of unorganized musical work in the camps," said Miss Brundage, "is the possibility of getting mediocre song leaders. The men will be respectful, for the soldier is invariably good-natured, but they will not return for a second sing if they have had experience with a man who fails to interest them. One of the advantages of a national committee on this work will be to eliminate mediocrity, and insure a high standard of excellence in song leadership."

John Alden Carpenter, the eminent Chicago composer and worker in the Civic Music Association, led a lively discussion on army bands. The speaker pointed out the fact that no general standard is maintained, either in pitch of instruments or in the quality of music played, and that the bands must be made a unified branch if they are to really serve their purpose.

Mr. O'Hara, in taking up the discussion, said that some Eastern regiments have large bands, finely equipped, while other regiments in different parts of the country are without bands, or have, perhaps, men who play, but neither instruments nor music. It was the wish of the conference that Mr. Sousa could be induced to head the work of standardizing band music. One of the suggestions made was that as international pitch will be eventually used, it should be adopted now. It was also suggested that the Music Dealers' Association be asked to put out band arrangements of the songs which will be included in the new army and navy song book.

Community Sings in Camp

Community singing as an adjunct to work in the army camps was described

by Mr. Hoxie, who has made a practice of taking the Philadelphia Community Chorus out to the navy yard this summer for occasional sings. Mr. Hoxie believes that this method is the most effective one that can be used in getting the men of the army camps and the citizens of adjoining ones working together—and that the plan is equally advantageous to both.

The manner in which light can be used to supplement the art of song was discussed by Claude Bragdon of Rochester, whose work has become known to thousands of New Yorkers through the beautiful lighting plan which he devised for the initial "Song and Light" festivals held last summer, and who again exemplified the beauty and practicality of the plan in the lighting system worked out for the Syracuse festival.

Mr. Bragdon emphasized the fact that people are appealed to through different senses; that the art of light may be a powerful appeal to those who are not touched by song. "Sound has been organized into the art of music," he said, "a universal language of human emotion. Light, a more potent medium, has never yet been made to speak to the soul as music speaks. 'Song and Light' is an attempt to enhance the appeal of music by means of forms and colors which are, in essence, musical. The time has come when the great new effulgence of spiritual life must enter the consciousness of humanity. In touching the imagination of humanity, in arousing it to greater things, to a new breadth of vision, I believe that light will become even a more potent influence than song."

A committee on organization was named by Mr. Hanmer, headed by W.

Kirkpatrick Brice of the New York Community Chorus, and including John Alden Carpenter, Stanley Hawkins, Mrs. Margaret Barrell of the Buffalo Community Chorus, and Jessie Decker, vice-president of the Syracuse Community Chorus. The committee recommended the formation of a national committee on Army and Navy Camp Music to cooperate with the War Department Commission on Training Camp Activities in executing the details of all music in and around army and navy camps, and to foster the principles of community singing in order to insure its broadened and permanent usefulness after the war. The report of the committee was formally adopted by the conference.

The Spirit of the Work

I was privileged to spend an hour with the committee that was working on the compilation of material for the new song book. I shall never forget it, for the men who have been leading singing in the army camps have come very close to the spirit of the men who are preparing to shoulder their share of the universal burden. And their work is becoming touched with that flame for service which kindled the men who sleep on Ypres hillside with their faces toward Berlin.

They are not trying to make singers of the men at arms—as we understand the word "singers," through our choral societies and glee clubs—neither are they attempting to uplift musical tastes. Like the Anglo-Saxon we of America are inclined to take our troubles flippantly. The men who are acquiring sore muscles on unaccustomed hikes, who are

lined in your last issue? I have a Community Chorus at Pittsfield, Mass., and another at North Adams in process of formation, and in addition to my chorus here in Providence, direct a male chorus and am organist of a large church. I am very anxious to get into this camp work and have been in correspondence with Mr. Clark regarding songs for use at our Rhode Island camp at Quonset Point, being on a Providence committee to furnish concerts, etc., for the boys. I might manage one day and a night either at Newport or at the new camp at Ayer.

Yours truly,
JOHN B. ARCHER.

Blackinton, Mass., Aug. 6, 1917.

SYMPHONY CLUB'S WORK TO BEGIN IN NOVEMBER

Organization Has One Notable Work
Under Rothwell's Leadership—Has
Openings for Players

Among the interesting announcements of the forthcoming season is that of the Symphony Club of New York, Walter Henry Rothwell conductor, that plans to begin its regular weekly rehearsals in November.

Last year the name of the Symphony Club became synonymous with concerts of rare excellence. Several famous soloists were presented, notably Melanie Kurt, of the Metropolitan Opera Company, who appeared with the club in the concert given at Aeolian Hall in January, and Winifred Christie, pianist, who was heard with the Symphony Club in the spring concert given in Hunter College Auditorium.

The club has become widely known for its charities, among them being concerts given for the Children's Home, for hospital benefits, a concert for the Baptist Home for the Aged and one for the men at Ossining. Mrs. John A. Hartwell is president of the club, and Mrs. Howard Brockway secretary. The membership includes some of the best known of New York society women.

A number of concerts, with soloists of distinction, are now being planned for the coming season. The club has openings for a few new members, violinists, viola players and cellist, and lady players who wish to join should make application at once to Mrs. Howard Brockway, 317 West 92d street.

Daniel Mayer Hears Good News of His Soldier Sons

Daniel Mayer, the New York manager, has just heard from London that his son Rudolph Mayer acting Captain in the Royal Field Artillery, at Brighton, England, has with his squad received the highest possible marks in the final examinations held late in July. Captain Mayer has been instructing the cadets in artillery at Brighton for some time. Mr. Mayer's other son, Emile, who is in the Royal Garrison Artillery, is now convalescing in England, but expects to return to France in the near future.

getting ready for the big job "over there," like to carol "The Bells of Hell Go Ting-a-Ling-a-Ling" or "Goodbye, Kaiser Bill" much better than they do to sing more esthetic compositions. The leaders know this. That is why the new book will contain plenty of the "Kaiser Bill" effusions in addition to patriotic songs of America and the Allies, popular songs such as "Pack Up Your Troubles," "Keep the Home Fires Burning" and "The Long Trail," American folk songs of the Stephen Foster type, a group of old familiar songs, some of the stately hymns of the church and two of the hymns that everyone learned who attended the Billy Sunday meetings.

This new singing job has for its purpose, primarily, the fitting of men to meet the task which is theirs, that the shadow of a horror which has oppressed the earth so long may be lifted from the souls of men. Frederick Law Olmsted gave, as the conclusion of his long and active service on the Sanitary Commission during the Civil War, that the two great influences in keeping the soldiers well and happy were singing and letters from home. In this big task ahead—the same ideal for which America gave her best yesterday and the day before, for which she is preparing to give her best to-morrow—one of the most potent spiritual forces will be that of song, and one of the most important services on the part of individuals, organizations and cities will be cooperation with those who are giving their best efforts to put song on the lips of the men who are pouring from offices, universities, mills, shops and factories to do their part toward achieving a lasting peace.

GATTI TO GIVE NEW MASCAGNI OPERA

"Lodoletta" Was First Produced
in Rome Last Spring—
Theme Is Dutch

Mascagni's opera, "Lodoletta," which was first given in Rome last May, will be one of the important new works to be given at the Metropolitan Opera House this coming season, it was announced this week.

The opera, known in English as "The Young Skylark," has been accepted by Giulio Gatti-Casazza, director general of the Metropolitan, and it is said that he is enthusiastic over the prospect of its production. A few nights ago it was sung in the Colon Theater, in Buenos Ayres, Argentina. Mr. Gatti-Casazza has received a cable message telling of the opera's great success there.

"Lodoletta" at its première in Rome, was hailed as a noteworthy achievement of the composer, who conducted the performance.

It is in three acts, and the libretto, by F. Forzano, is based upon Ouida's novel "Two Little Wooden Shoes." The scenes of the first two acts are in Holland and the last scene is in Paris. A chorus of Dutch milkmaids is said to be one of the attractive features.

HEADS SERBIAN COMMISSION

John W. Frothingham Sails on Red
Cross Mission of Investigation

John W. Frothingham, the New York concert manager, has temporarily joined the ranks of those who are serving their country actively in the present crisis. He sailed for Europe last week at the head of a Red Cross commission which will proceed at once to Serbia to investigate conditions there. Mr. Frothingham's interest in Serbian affairs has been acute from the outbreak of the war. During the early months he personally equipped a hospital unit of doctors and nurses, for which act he was decorated by King Peter. He also founded the Frothingham Home for Orphaned Serbian Children and is at present maintaining it in Greece.

Mr. Frothingham expects to return to America in November and so will be back at his desk shortly after the opening of the concert season. In the meantime the affairs of John W. Frothingham, Inc., will be in charge of M. Teresa Thompson, treasurer, and Edward W. Lowrey, press and traveling representative. The Russian Symphony Orchestra, the headline attraction among the management's offerings, will be cared for by Jacob Altschuler, the founder of the organization, who will be assisted by Mr. Lowrey.

MANY CONDUCTORS OFFER SERVICES TO THE GOVERNMENT

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work (my voice is baritone) and am planning work of this kind in Richmond, Va., this winter, where I am locating and opening a studio.

An encampment is under way here in Petersburg and it is possible I may be useful here. Please outline to me your plans and how you propose to proceed. I might say I have been correspondent for this magazine for several years from Charlotte, N. C., and Danville, Va.

Yours truly,
JOHN GEORGE HARRIS.
Hotel Dixie, Petersburg, Va.,
Aug. 6, 1917.

To the Editor of MUSICAL AMERICA:
Much interested in Army singing; I read your issue of Aug. 4. Briefly:
Age 53; perfect health.
Founder of American Guild of Organists.

Church organist, director, Buffalo, Cleveland, Scranton, Elmira.
Musical director Ohio Wesleyan University.

Six years drilled 1500 inmates of Elmira State Reformatory in one big chorus with pronounced success.

Now I hold a position in a photo house; preparing for a Mass Chorus here.

My success in getting the hearts of 1500 convicts for six years convinces me I could do such work as I had to overcome all obstacles to meet their environment and dispositions, with great success.

If I am needed later for France, advise me, and I will see if I can plan for Mrs. Carter.

With interest,
GEORGE CARTER.
Elmira, N. Y., Aug. 5, 1917.

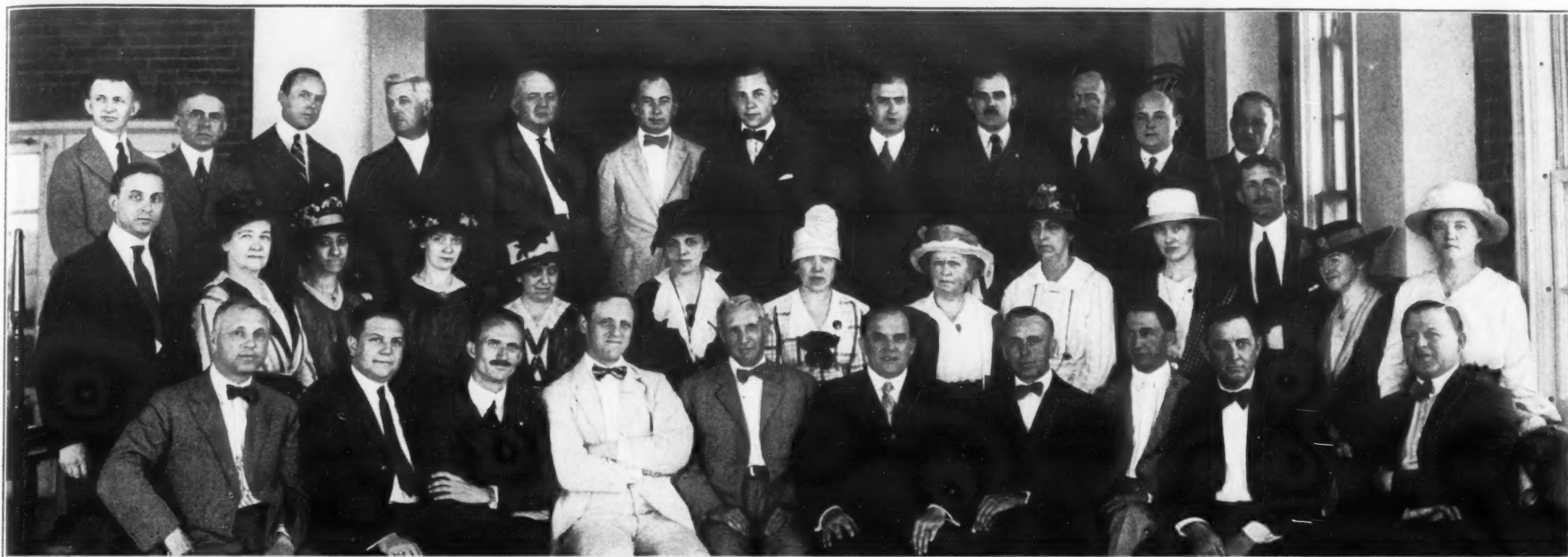
P. S.: I have accompanied Althouse, Hinkle, Christine Miller, Potter, Werrenrath, Barbour, Abbott, Rains, Maitland, etc., in recitals in last three years.

To the Editor of MUSICAL AMERICA:
If I can be of any use as a "singing leader" to the War Department Commission I shall be happy to help out, for my work here up to Christmas is not very important. I'll write them songs galore and will try to inspire them to sing lustily. All my musical activities in America have been with choruses, both men and women. Am an American citizen of Danish extraction. Any other information will be gladly furnished, my only desire being of helping this thing along.

Sincerely yours,
HENRY JACOBSEN.
115 Beckley Bldg., Rochester, N. Y.,
Aug. 6, 1917.

To the Editor of MUSICAL AMERICA:
May I request certain information concerning Mr. Hanmer's appeal as out-

PRINCIPALS AT "SONG AND LIGHT" FESTIVAL IN SYRACUSE



First row, seated, left to right: Claude Bragdon of Rochester, director of lighting at the Syracuse Festival; Albert Hoxie, leader of the Philadelphia Community Chorus; Kenneth Clark, leader of singing at Allentown Camp; Geoffrey O'Hara, song leader at Fort Oglethorpe; Robert Lloyd, song leader at Fort Niagara; Harry Barnhart, leader of New York Community Chorus and the Syracuse "Song and Light" Festival; Lee F. Hammer, of the War Department Commission on Training Camp Activities; Spencer Gordon, War Department Commission on Training Camp Activities; Stanley Hawkins, song leader at Madison Barracks; W. Kirkpatrick Brice, treasurer of the New York Community Chorus. Second row, left to right: Melville Clark, harpist, of Syracuse; Anne McDonough, assistant leader Philadelphia Community Chorus; Hedwig Rochow, secretary Philadelphia Community Chorus; Margaret Thorne, Anne McIntyre, New York Community Chorus;

Frances Brundage, Chicago Civic Music Association; May Stanley of "Musical America" staff; Jessie Decker, vice-president Syracuse Community Chorus; Mrs. Margaret Barrell, leader Buffalo Community Chorus; Mrs. Gertrude Woodhull Dudley, violinist; Mrs. George Robbins of New York Community Chorus; Mrs. Harry Barnhart. Third row, left to right: B. R. Shelden, secretary Syracuse Community Chorus; George Kirtland, President Syracuse War Chest Fund; John Alden Carpenter; George Cheney, Syracuse; Giles H. Stillwell, President Syracuse Community Chorus; Jarvis Robinson; A. B. Hunt, Silver Bay, leader of Y. M. C. A. Singing; David Griffin, baritone, of Philadelphia; E. W. Naftzger, Y. M. C. A. Instructor of Song leaders; W. A. Waterman, War Department Commission on Training Camp Activities; Herbert Hyde, Chicago Civic Music Association; W. O. Poleman, State Normal School Department of Music, Trenton, N. J.; Charles Woolsey, Erie, Pa.

Ten Thousand Soldiers Help Make Syracuse "Song and Light" Festival Memorable

TO arrange into a simplified picture the effect on the mind of such a "Song and Light" festival as took place in Syracuse on Aug. 9 is difficult. And if one could arrange the facts and marshal them in orderly detail, still one would be at a loss to paint adequately the growth

of ideas that arise from such a demonstration of the twin arts of song and light.

The festival, given in the United States Mobilization Camps at Syracuse, differed materially from the "Song and Light" festival held last summer in Central Park, New York City, when thousands

were first made aware of the potency of light as a contributing factor to the art of music—a persistent idea which is beginning to take on definite form. The presence of soldiers, more than 10,000 of them, massed in the center of a semicircle before the peristyle of Empire Court, where the festival took place, was full of significance. It emphasized in clear-cut manner the wide gulf that lies between the America of to-day and the America of last summer, when khaki had not yet become the prevalent color. The setting of lights was also arranged in more conventional fashion, to blend with the background afforded by the columns of the peristyle, but off through the trees the soft light of innumerable Japanese lanterns glowed in waves of sway-

ing, irregular color, melting through reds and blues to purple and violet and rose, quite as they did in the last summer's festival when we were given our first demonstration of the beauty and value of symbolic lighting.

Beauty of Lighting Plan

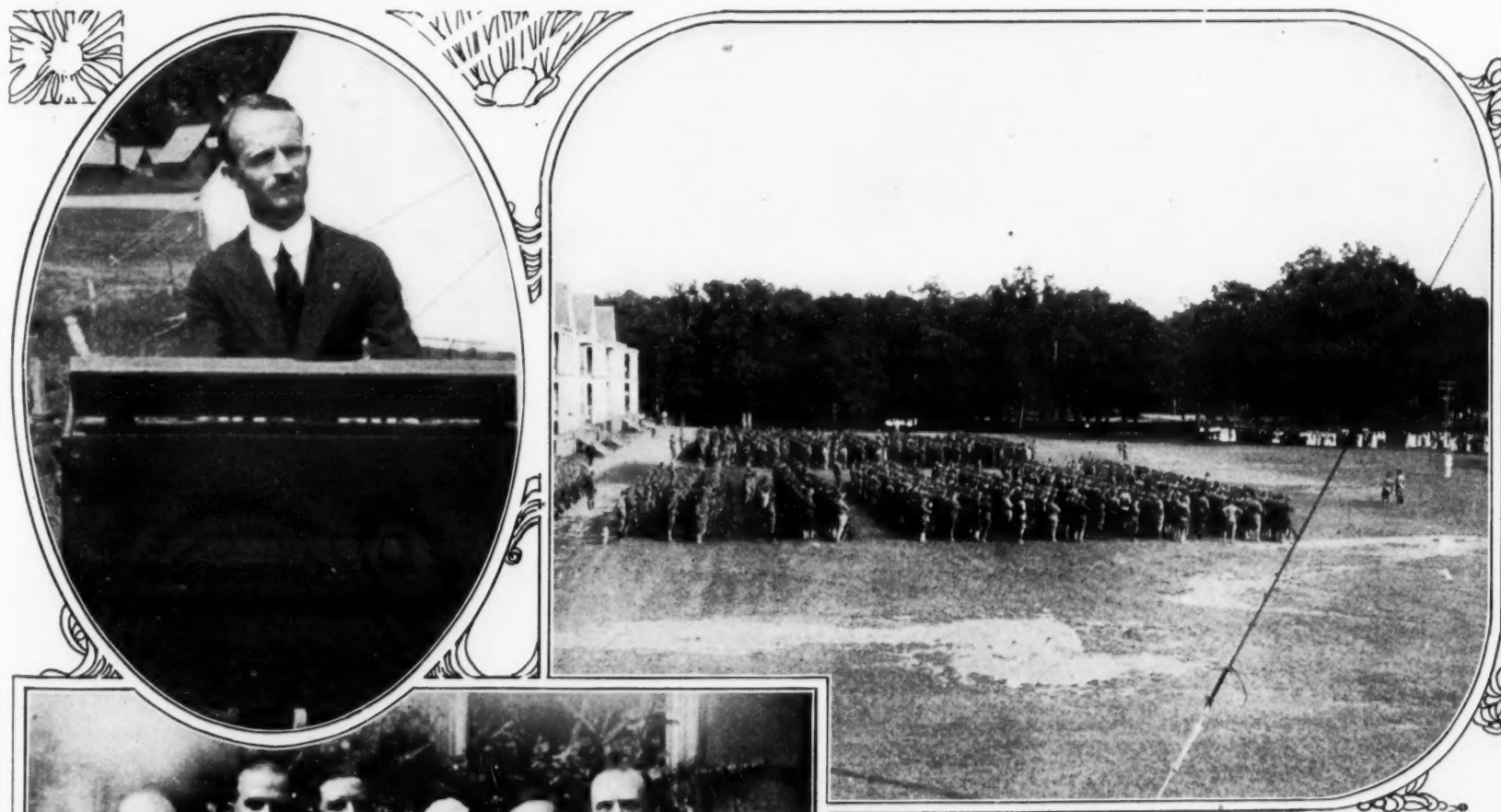
Claude Bragdon of Rochester, originator of the new plan for combining light with song, had personally supervised the lighting arrangements. On each side of the platform on which the chorus and band were seated huge octagonal lanterns shed streams of soft light through many-colored disks. Against the edge of the roof of the peristyle innumerable medallions were arranged, no two alike in geometrical design or color, and back of the huge semicircle that seated the thousands of spectators the Japanese lanterns in trees took up the note of soft, subdued color, carrying it to the farthest extremity of the grounds.

The people began to drift in two hours before the program was to begin. A steady stream of automobiles filled the roadway to the grounds by seven o'clock. Business-like young sentries stopped each car to issue orders about parking and regulations for leaving the grounds. There was no confusion nor disorder, everything went with snap and precision—that mysterious quality of military "form" which is beginning to be a part of our easy, rather haphazard way of living. Line after line of khaki, surmounted by boyish, such very boyish faces, marched in in companies to their places in the center of the great semicircle; occupants of automobiles, men and women and children afoot, some carrying camp chairs, came in an apparently unending stream of humanity. Commissioned officers and their guests took their places in the seats reserved for them. At the end of the central aisle a raised platform, wound with evergreens, held seats for Major-General Charles G. Morton, commander at Syracuse camp, and his guests.

The Dominant Note of Khaki

People gathered on the sloping banks about the court, in every available vantage ground from which the music could be heard and the lighting effects seen. Nearly 2000 men and women, members of the Syracuse chorus, took their places on the great stage. In front was the military band, again emphasizing the dominant note of khaki, 80 pieces gathered from the regimental bands of the Syracuse camp.

At 8 o'clock a trumpet call signalled for the illumination of the great lanterns and medallions, and a wave of applause swept the 30,000 persons gathered. It died out, then rose again as Harry Barnhart stepped to the front of the platform



In Oval: Kenneth S. Clark, Song Leader at Allentown Ambulance Training Corps, and the "Tabloid" Organ He Uses in the Work. Above: Two Thousand Men Singing at Fort Niagara Barracks Under Robert Lloyd's Leadership. It is Such Work as This Which the National Committee on Army and Navy Camp Music Will Promote. On the left: An Impromptu Conference. Left to Right: Herbert Hyde, of the Chicago Civic Music Association; Harry Barnhart, Stanley Hawkins, Song Leader at Madison Barracks; May Stanley, of "Musical America" Staff; Melville Clark, Treasurer of Syracuse Community Chorus; John Alden Carpenter, American Composer.

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Ten Thousand Soldiers Help Make Syracuse "Song and Light" Festival Memorable

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and led the band in the March from "Tannhäuser." As he did so a line of young girls, members of the Patriotic League, advanced down the central aisle, preceded by one member bearing a huge flag. The group was in white, with sashes of red and blue. It wound its way through the audience and onto the stage, where it massed in a vivid background of national colors.

Then chorus and audience were swept by the leader into the strains of "America." Arthur Farwell's "March, March," sung by the chorus, followed, and then came the Grethaninoff "Hymn of Free Russia," the audience standing to honor the hymn, as it did later for the "Marsellaise." The "Pilgrim's Chorus" from "Tannhäuser" was beautifully sung by the chorus and was a remarkably fine demonstration of the artistic worth of community singing. It might even have convinced a Spalding, had he been present. The chorus was sung with band accompaniment. For its next numbers the chorus gave the "Bridal Chorus" from Cowen's "Rose Maiden" and "Sweet Genevieve," a delightful old song which is rightfully finding a program place once more.

A group of "cheer up" army songs and familiar old folk-songs of America followed, which began with the "Battle Hymn of the Republic" and included "Pack Up Your Troubles," "Carry Me Back to Old Virginny," "Keep the Home Fires Burning," "Dixie" and "Old Black Joe," and in which everyone joined. That is, everyone was supposed to join. The fact was that so many persons were interested in watching the whole colorful pageant that they neglected to sing, and the result was a much smaller volume of tone than should have been apparent from such numbers.

Soldiers' Delight in Singing

But if this was true of the civilians, it did not hold so far as the soldiers were concerned. The volume of song that arose from that massed body of khaki-clad men, the evident delight they took in the singing, the manner in which they responded to Mr. Barnhart's bâton, was convincing proof that the American army can be made a singing army. It is not a matter for wonder that Major-General Morton has made Mr. Barnhart "commander-in-chief of music at the Syracuse camp," and has given him authority over the regimental bands, so that they

Washer Woman." "Now for a little bit of Grand Street," one khaki-clad youth grinned to the one beside him, and their shrill accompaniment joined the band's

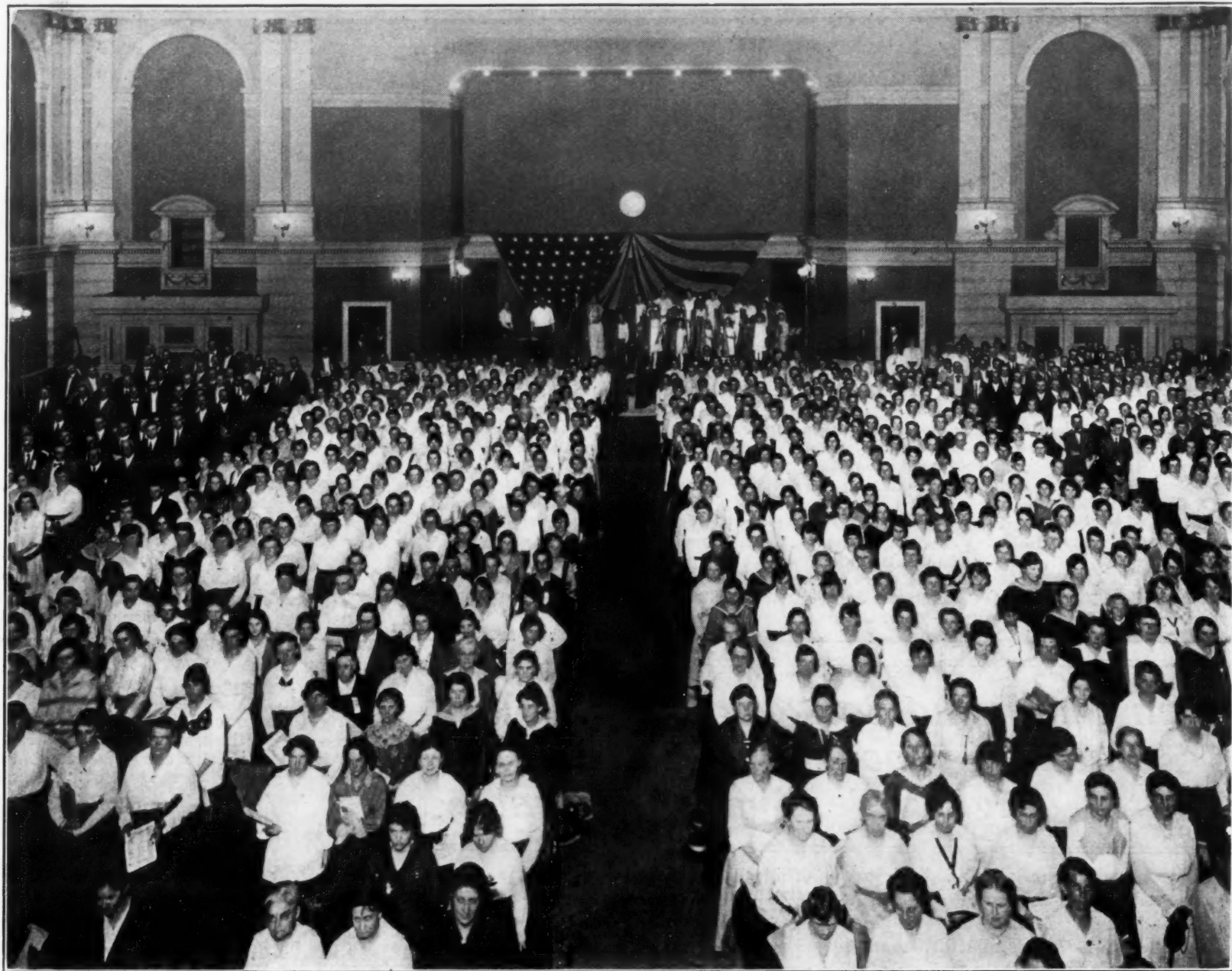
be that the reason lies deeper than that. Who shall say?

"The Heavens Are Telling," from the "Creation," was sung by the chorus and a sextette composed by Mrs. Gertrude Frensdorf, Mrs. C. W. A. Ball, and Messrs. Snyder, Dillenback, Harwood and Sanford, and was followed by the Bach-Gounod "Ave Marie," beautifully sung by Marta Wittkowska, soprano, with violin, harp and organ accompaniment.

One of the innovations of the festival was the appearance of a group of twenty-one young harpists under the leadership

of a similar nature—festivals of beauty and inspiration for the men who will go to fight the great battle of liberty.

"I do not know anything that has ever done so much for Syracuse as having the army camps here," one citizen told me, a man of prominence and a leader in his city. "We are developing a spirit of service that had lain dormant. Our town is better and cleaner than it has been in years; people are finding out what good personal effects it has to be hospitable and 'neighborly' with the strangers who are our guests for a time. Through the army clubs and these great sings we are



Scene at Rehearsal of Syracuse Community Chorus

rollicking strains. Make no mistake about it, the fighting men like to whistle. There is another thing they enjoy, also. That is to sing the grand old hymns of

of Bertha Becker, who played the "March Marinetto" of Rogers. It is a bit surprising that this plan has not been tried before, as the harp lends itself admirably to out-of-doors playing. Its introduction brings into vogue another note of the old colorful days of pageantry, when the harpers were a central feature. The harps were also heard with good effect, with the band, in the Barcarolle from the "Tales of Hoffman." The "Blue Danube Waltz" by chorus and band was followed by the "Hallelujah Chorus," the program closing with the "Star-Spangled Banner."

Mrs. Gertrude Woodhull Dudley, violinist; Melville Clark, harpist; June Burchit, organist, and Bertha Button, pianist, were assisting artists.

Doctrine of the Work

Believing in the doctrine on which Harry Barnhart is basing his work, that "there is no activity in our training camps at present so important as the proper development of army singing, and that the American army and people will, through carefully directed plans and methods, gain a unanimity of spirit the quality of which has never yet been in the world," the Syracuse Community Chorus has, under Mr. Barnhart's leadership, been giving Thursday night sings in the army camps this summer, a work which has brought the men of the army and the people of the community together in a "spirit of song and a disposition to sing."

The Syracuse "Song and Light" Festival was made a financial possibility through the generosity of one public-spirited citizen, Mr. Thomas Cantrell. It is expected that the organization of a committee to co-ordinate the musical work in army and navy camps will give interested citizens in all parts of the country opportunity to promote festivals

getting acquainted and finding the experience pleasant. We will never go back in our shells again."

The Syracuse Community Chorus was started last spring, Jessie Decker, now vice president of the Chorus, being the moving spirit in the undertaking. Harry Barnhart, leader of the New York and Rochester Choruses, was secured to lead the Syracuse Community Singers. The other officers are Giles H. Stillwell, president; B. R. Sheldon, secretary; Melville Clark, treasurer; Mrs. C. W. A. Ball, librarian, and George N. Cheney, chairman of finance. These men and women, who have been working together to promote the spirit of song, both in the army and in civilian life, were prominently identified with the conference to further develop and stimulate singing in the army and naval forces.

Others who were present at the festival and gave the inspiration of their knowledge and ability to the conference which followed were John Alden Carpenter, of Chicago; Frances Brundage and Herbert Hyde, of the Chicago Civic Music Association; Lee F. Hamner, Spencer Gordon, Jarvis Robertson and W. A. Waterman, of the War Department Commission on Training Camp Activities; Harry Barnhart, Geoffrey O'Hara, Kenneth Clarke, Robert Lloyd and Stanley Hawkins, song leaders in the army camps; Kirkpatrick Brice, Mrs. George Robbins, Anne McIntyre, Barnett Braslow and Margaret Thorne, of the New York Community Chorus; Albert Hoxie, Anne McDonough and Hedwig Rochow, of the Philadelphia Community Chorus; W. P. Jackson, of St. Albans, Vt., of the National Playground Association Committee on Community Work for the Army Camps; A. B. Hunt and E. W. Naftzger, of the Y. M. C. A. Musical Department of War Activities, and W. O. Poleman, of the music department, State Normal School, Trenton, N. J.



A View of the Crowd Gathering Before the Peristyle at the State Fair Grounds in Syracuse for the "Song and Light" Festival—The Soldiers are Massed in the Center of the Gathering

may be used to supplement, in every possible way, the army singing.

There was no lack of volume either in the whistling which accompanied the band when, later, it played "The Campbells Are Coming" and "The Irish

the church. I have never listened to "Nearer, My God to Thee," sung with more spiritual quality, with finer fervor, than by the soldiers of the Syracuse camp. Perhaps it is because soldiering strips life of its superficialities. It may

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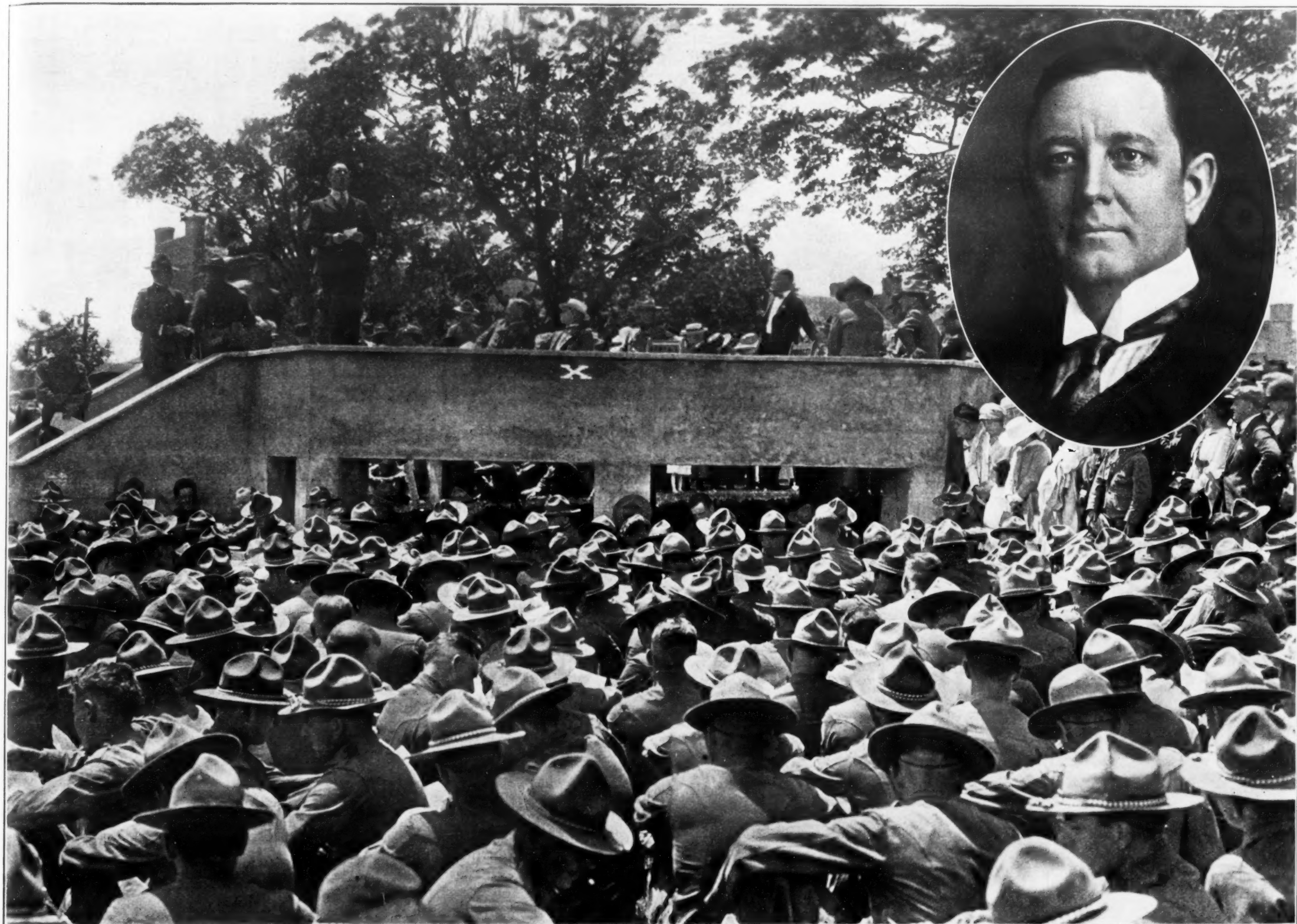
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SELECTING SONGS FOR "SAMMY": A NEW VOCATION



"Keep the Home Fires Burning." This was the song, perhaps the most popular at present in our own army camps as it is in those of England and Canada, which W. Stanley Hawkins was leading when the accompanying picture was taken at Madison Barracks, N. Y., on July 4. The soldiers were members of the Reserve Officers' Training Camp at that post. Seated near the center of the stand (wearing the white hat) was the orator of the occasion, Dr. Henry Van Dyke, our former Ambassador to Holland. Inset, Mr. Hawkins, who was the Y. M. C. A.'s director of singing at this camp and who will continue the same work in the encampments of the new National Army

Experience of W. Stanley Hawkins at Madison Barracks Has Taught Him That Aim of Music Directors at Army Camps Should Be to Furnish the Soldier with Musical Ammunition Best Suited to His Special Needs and Then to Let Him Use It When His Own Inclination Dictates—Standard and Popular Songs That Appeal—Uses of Ragtime and Parodies—The Soldier's Part in a "Singing America"

NO one questions the importance of song in the life of the soldier. Its value in serving the purposes of both relaxation and inspiration is accepted as axiomatic. Officers do not simply permit—they encourage their men to sing on the march and in camp whenever the occasion makes it possible. They know that song makes a good soldier a better soldier; a tired soldier, a rested soldier; a depressed soldier, a cheery soldier. It is difficult to imagine an utterly song-less army, but if such there could be, it would indubitably lack in fighting spirit as much as it lacked in responsiveness to music.

But the choice of songs is no affair of the officer. He leaves that entirely to his men, and until the present war, the soldier's musical undertakings have been entirely self-directed and spontaneous. Now, however, there enters the new influence exerted principally by the Army and Navy Y. M. C. A. in helping the men to the best sort of self-expression in song—the ideal of community music applied to a special need and a special service.

Among the leaders in this vital work is W. Stanley Hawkins of Rochester, N. Y., who in that cradle of community singing, where Harry Barnhart has labored so fruitfully, has absorbed the spirit of that movement, and who has now proved his very special ability and equipment for applying its ideals to military ends with the utmost possible effectiveness. Mr. Hawkins has been the director of the musical side of Y. M. C. A. activities at the Reserve Officers' Training Camp at Madison Barracks, N. Y., and that camp having closed, will proceed in September to Wrightstown, N. J., to continue his work with the new National Army.

A rare type of man is required for the sort of work that Mr. Hawkins is doing. He must have a high quality of leadership and he must be able to make that leadership unobtrusive. That is not always easy. The soldier quite naturally regards the question of what he is to sing as pretty much his own business; he likes to consider his leisure activities in song, as in other affairs, as something for his own choosing. It is not diplomatic and it does not produce the desired results to tell him that he must sing this song and leave the other alone. If the song that is offered him strikes his fancy, he will take the trouble to learn it; if he remains unimpressed, the song will remain unsung. He "knows what he likes" and considerations of artistic value interest him no whit. Give him a good tune and he'll thank you, but his conception of a good tune and yours, especially if you happen to be standing on a pedestal of "highbrowism," may quite conceivably fail to coincide.

Mr. Hawkins stands on no pedestal. It is not necessary for him to make an effort to fraternize with the men whose musical interests he has at heart. He is one of them without trying; the spirit of good fellowship is part of him, and that is why he accomplishes his ends so readily. He has an excellent tenor voice and knows how to use it, and when he raises it in some song with good rhythm and an easy melody it is impossible not to join in the chorus. Mr. Hawkins' idea of an ultra-inspiring thing to contemplate is an army of American troops marching through Paris streets on their way to the front singing the "Battle Hymn of the Republic." But troops in general don't choose the highest type of patriotic song to sing on such occasions; it is too serious, and they prefer their "Tipperaries."

The soldier's is a serious business and he doesn't want it "rubbed in" in his moments of relaxation. However, if anyone can bring to realization such a fine patriotic ideal, it is a man of the Hawkins type, and he will bring it about by the encouragement (at first, at least) of all efforts in song, even though cheap ragtime may be the temporary instrument. What is worth while will come inevitably if the guidance that is necessary is exerted from the standpoint of the soldier and not that of the musician with a manifest "mission."

At Madison Barracks, Mr. Hawkins had less opportunity than he will have later at the encampments of the new National Army. These student officers have been kept too busy to devote serious attention to music. They have been men of the highest character and intelligence, who, under other conditions, would have responded most quickly to the ideals of community singing of the best type. But they haven't had the time. And so it has been remarkable that Mr. Hawkins has accomplished at Madison Barracks all that he has.

Those student officers had remarkably fine natural voices for singing in unison. Sometimes in the short interval between the close of the study period at 9 p. m. and taps at 10 (generally the only time of the day available for such things), they would gather in barracks for a song session; and the writer has marveled at the keenness of their instinct, not only for pitch and rhythm, but for musical expression of a graphic order. Often as he could, Mr. Hawkins himself was there to join in, and those hours were especially memorable. On one occasion (July 4) there was a song contest among representatives of the various colleges, and again the results showed the most gratifying musical possibilities.

America not a singing nation? Listen to these men when something moves them beyond the ordinary and song is their natural emotional outlet! They are average men with average voices, so far as musical opportunities are concerned. But they are a living denial, potentially, at least, of any assertion that song is not an essential and characteristic expression of Americanism.

Mr. Hawkins' impressions of his experiences at Madison Barracks, as given below, were prepared at MUSICAL AMERICA'S special request.—R. M. L.

By W. STANLEY HAWKINS

SINGING in the army camps is much like leading the horse to water. If he's thirsty, he'll drink; if not, lead him back again and wait till he is thirsty. I fear some of those who have been deprecating the singing spirit in the camps have been trying to make the horse drink.

The soldier likes to sing when he wants to sing and he "wants what he wants when he wants it" (as Hank Blossom would say), and inasmuch as singing is not on the prescribed curriculum of the R. O. T. C.'s or in the daily routine of the other camps, I don't see but that he is left to choose whether and when he'll sing or not. Neither does he like to be pulled out for "show singing." He's more or less romantic and can be trusted

to find the occasion best fitted for his musical feelings.

Hence I believe the aim should be to furnish him with musical ammunition best suited for the various occasions and let him use it at will.

The Standard Songs

In this regard he should be taught the standard songs like the "Star-Spangled Banner" (memorize two verses), "Battle Hymn of the Republic," "America" and the plantation melodies, "Old Folks at Home," "Old Black Joe," "My Old Kentucky Home," etc. Then some of the war-time tunes, such as "Tenting Tonight," "Tramp, Tramp, Tramp" and most of the Civil War songs, excepting, of course, such ones as "Marching Through Georgia" and one or two others.

These songs I should call the main battery in the offensive against care and

[Continued on page 6]

SELECTING SONGS FOR "SAMMY"; A NEW VOCATION

[Continued from page 5]

tedium. Some of the stirring tunes of the Civil War can be used to very good effect with up-to-date parodies. I have a very excellent verse set to "Marching Through Georgia" sent to me by an old soldier.

Then the secondary battery would include such songs as the boys take to more readily, "Keep the Home Fires Burning," "Pack Up Your Troubles," "The Long, Long Trail," "We'll Never Let Our Old Flag Fall," "My Own U. S.," "Mother Machree" and songs of that order, not forgetting such songs as "Brighten the Corner" and "If Your Heart Keeps Right." They are two great songs for soldier use. They supply a need and fill a vacancy between the sentimental, patriotic and religious songs. They are what I would call *moral or heart-songs*. The boys in this camp like to sing them, sing them well and know them by heart. These songs are especially well written for mass singing, being of pleasing and catchy melody and well within the range of the "mass voice."

Uses of Ragtime

Then, on the skirmish line, I would put the ever-present and increasing ava-

lanche of ragtime ditties. Let us remember that America has no folk-song, but she has got "syncopated melody." So let us take advantage of these tunes which everybody knows and turn them to some use. I believe the popular parody if properly directed (and it can be) is going to help a lot in this war. Sammie doesn't want to sing the old stand-bys all the time; he wants to sing the songs that make his feet shuffle sometimes. These songs can be used to promote the *esprit de corps* of the various units. Some very good parodies have come to my notice; and the boys always parody the best tunes. Besides, they give us a great sidelight on the feelings of the boys. These songs awaken and foster the spirit of song and their best virtue is that they are so universally known—at least here in the East.

And right here may arise the question of the standardization of music for the army. I hope when this is done—if ever—it will not be done from the New York standpoint. I think there is a grave fear of that.

Let us not, however, consider the camp as a singing school or a community chorus. Here there's only one idea.

The new conscription army will pre-

sent some problems, I am sure, which none of us knows very much about, and this matter of army singing should be taken up with a broader view than "to pass the time away." Who knows but what the "Singing America" may be born from the throes of this war?

The music publishers are "doing their bit" right well. Perhaps out of this multitude of songs may come the great national patriotic American song. Who knows?

Here at the R. O. T. C. at Madison Barracks I have used with good results a list of nineteen songs,* which cover a fair scope of variety. If I were to make another selection some would be discarded and others added, but it is a good working selection. The parodies have sprung from the ranks and I have found that they do all I claim for them in value—to promote the spirit of song.

An Impressive "Community Sing"

We have just held a "Community Sing," in which soldiers and civilians both participated, about 2000 in all, and with the aid of the band of the Eleventh Coast Artillery, A. Perwein, chief musician, it was a highly enjoyable affair. We timed the program so that the "Star-Spangled Banner" came just at retreat

and the effect was glorious. The warm Sabbath afternoon, the shadows cast by the setting sun, the uniforms mingled with the varied colors of the dresses made a scene never to be forgotten as the Stars and Stripes were lowered from the staff in the brisk breeze from off the lake. Such scenes as these make all our hearts beat higher and warmer in loyalty to the cause for which we are fighting.

*The list referred to contains "America," "Star-Spangled Banner," "If Your Heart Keeps Right," "Brighten the Corner," "He'll Never Let the Old Flag Fall," "Pack Up Your Troubles," "America, the Beautiful," "My Own United States," "March! March! America I Love You," "A Perfect Day," "Tenting To-night," "Good-bye, Good Luck God Bless You," "The Old Flag Never Touched the Ground," "The Marseillaise," "Dixie," "Keep the Home Fires Burning," "Mother Machree" and "Battle Hymn of the Republic." One of the parodies, written by a student, to the tune of "I Want a Girl, Just Like the Girl That Married Dear Old Dad," ran as follows:

We want some bars
Just like the bars
That Captain — wears.
Two little bars
Gold or silver bars
The kind, nobody cares.
We will wear the bars upon our shoulder straps
Called Lieutenants or perhaps as "Caps."
We want some bars
Just like the bars
That Captain — wears.

Anna Case to Reappear on Scene of Earlier Triumph



Photo by E. L. Bernays

Anna Case and Her Dog, Boris, at Shippan Point, on Long Island Sound.

Anna Case, the soprano, who is spending her summer at Shippan Point, Stamford, Conn., will give her second pre-season recital in the big Auditorium at Ocean Grove, N. J., on Thursday evening, Aug. 23, with her usual accompanist, Charles Gilbert Spross. Miss Case has

prepared a rarely attractive program for this occasion. It is of interest to recall that, only a few years ago, Miss Case made her first public appearance, outside of her own little Jersey village, in this same Auditorium on Fourth of July morning.

ST. LOUIS "SING"

Pageant Choral Society Combines Its Performances with Gratifying Results

ST. LOUIS, Aug. 11.—The second of a series of community singing entertainments under the direction of the St. Louis Pageant Choral Society took place last Tuesday night in O'Fallon Park in conjunction with the regular band concert for that evening by Frederick Fischer's Municipal Band. Mr. Fischer is also leader of the choral society. The crowd lustily joined in the singing of such familiar songs as "Home, Sweet Home," "America," "Dixie," "Good

Night, Ladies," "Tenting on the Old Camp Ground," "Old Black Joe," "Onward, Christian Soldiers," "My Old Kentucky Home" and the national anthem. The event was a decided success and another will be held in the opposite end of town in Lafayette Park next Thursday.

Those in charge of the recent performances of open-air opera in Forest Park have decided to rest on their laurels and have about decided not to give any further performances this season. They have a permit for the first week in September, but it is very doubtful if it will be used. So great was the artistic success of these recent events that no doubt arrangements will be completed for similar performances next summer.

SEAGLE PUPILS IN CONCERT

Students of Eminent Baritone Appear in Benefit Program

SCHROON LAKE, N. Y., Aug. 10.—Oscar Seagle and some of his pupils gave a recital in the Leland House last evening, the proceeds of which, amounting to more than \$300, were for the benefit of the Sea Breeze Fund. Mr. Seagle sang three groups, the aria, "Eri tu" from Verdi's "Masked Ball," the old French "L'Amour de moi," Fourdrain's "Papillon" and "Carnaval," an old Irish Ballynure Ballad and a number of Negro Spirituals. Frieda Klink gave the aria, "Adieux, forêts" from Tchaikovsky's "Jeanne d'Arc," the "Auf dem See" and "Vergebliches Staendchen" of Brahms and Hildach's "Lenz"; Mrs. Stanley of Kansas City sang Handel's "Oh, Had I Jubel's Lyre," Spross's "Awakening," Linn Seiler's "Burst of Melody" and Juliet Griffith was heard in Paladilhe's "Psyche," Fourdrain's "La Belle au bois dormant" and the old Irish "B for Barney."

It was extremely interesting to note how much it accomplished for these pupils of Mr. Seagle, who are ready or nearly ready for public appearance. All three have been working under his direction for three years and so should be well versed in his theories of tone production. Apart from the matter of interpretation, all three gave evidence not only of the possession of beautiful voices, but also of the careful schooling which they have had. Throughout their entire vocal range was an evenness that delighted, a fine command of dynamics and color.

Duse and Operatic Artists to Entertain Soldiers at Italian Front

A dispatch from Rome dated Aug. 11 says the Italian government has provided a system of entertainment for the soldiers at the front, according to the New York Tribune. Twice daily some of the most popular of Italian theatrical and operatic stars appear before the troops, using a portable theater. Eleonora Duse, E. Novelli, Tina di Lorenzo, Fregoli Nusco, Zacconi and others have volunteered to visit the front by turn.

HANS KRONOLD IS A PAINTER AS WELL AS A MUSICIAN



Hans Kronold, the 'Cellist, Gives a Practical Demonstration of His Versatility

Hans Kronold, the 'cellist, is revealed in the photograph reproduced herewith as a man of strong domestic instincts. We say "man" and yet—upon reading the letter which accompanied the picture we are perplexed over his own statement: "The other two young ladies are my daughters." Gliding hastily over the confusing sex problem in the *dramatis personae* we content ourselves by noting that the scene is laid in Westerly, R. I.

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Dear MUSICAL AMERICA:

It was, I think, in March last that James Hunecker, the well-known writer and critic who does not shine for all, but whose brilliancy sometimes dazzles even the experts, had an article in the *New York Times Magazine* in which he declared that "the grand manner has vanished from pianists." "A few artists," said Mr. Hunecker, "still live who illustrate this manner, who can be counted on the fingers of one hand." And so he enumerated Rosenthal, D'Albert, Carreño (who was still living at the time), Friedheim, Bauer. Having said this he, with true Hunecker-like inconsistency, proceeded to eulogize a large number of other pianists, including Paderewski, Josef Hofmann, de Pachmann. Curious that he omitted the late Joseffy, the living Godowsky, Gabrilowitsch, Busoni, Friedberg, and among the younger ones, Grainger, Miss Novaes and John Powell.

This has always been the critics' attitude—to eulogize the past at the expense of the present. It is simply applying the legend of "dear, good old days," to pianism, of which "good old days" old-timers are so quick to prate, but which, when you come right down to it, were not quite as good as they were cracked up to be. As a matter of fact, the improvement in piano-playing has been as marked as the improvement of the instrument itself. Furthermore, where some years ago there were just a few great ones, there are today as many great ones and an innumerable number of others who, if not in the superlative class, are certainly in the first class.

But a generation ago really fine piano-playing, that is to say, piano-playing that was something more than marvelous technique, was such a comparative rarity that it excited wonderment whenever the pianist made an appearance. To-day, however, we are so saturated with the best piano music that it is only the extraordinary that can call us out.

One of the results of the war will undoubtedly be the entry of women into many of the pursuits hitherto monopolized by men. This has brought up the old discussion why there are no women in symphony orchestras. If I mistake not, Joseph Stransky, the talented conductor of the Philharmonic, in discussing this question a year or so ago, stated that he would be ready to admit any woman to his orchestra who showed that she had more ability than a man. Why should it be necessary that she should show more ability than a man? Would it not be enough if she showed equal ability? Why handicap her? Isn't that following the old prejudice by discriminating against talent on account of sex?

In the course of the interview with Mr. Stransky, which appeared, by the bye, in the *New York Evening Sun*, he said that women harpists are well known in orchestras in this country. There is a woman who plays the harp in the orchestra at the Metropolitan. That seems to be admitted as a rightful sphere for feminine talent, for there is a lady harpist in the Blüthner Orchestra in Berlin and one in the National Theater in Prague. Furthermore, Mr. Stransky tells us that in Bohemia women orchestras are common, while in the Colonne Orchestra in Paris there are several women violinists. In the field of violin-playing, indeed, we have in this country to-day a number of splendid talents, led by the veteran and unsurpassable Maud Powell. There is Kathleen Parlow,

surely a brilliant and also highly successful artist. Women, too, have shone as cellists, notably Beatrice Harrison.

Mr. Stransky's plaint is that one of the reasons that women have not been accepted in symphony orchestras is that they have not applied for positions as violinists or as cellists. Surely Mr. Stransky knows that people do not apply for any position where they know they will be discriminated against, whether on account of race, religion or sex. A sensitive woman of great talent would hesitate before applying for a position when she knew that her ability would not be the main consideration, but her sex.

With Mr. Stransky's statement that the women will not succeed as well with wind instruments as men do, I am disposed to agree, though I have heard some talented cornet players who were women.

However, there will no doubt come a change with our orchestras, for women will invade that field as they are invading all other fields, as men are withdrawn more and more from their former occupations to serve in the various armies.

Recently, we know, we have had several instances of women showing that they possess distinct talent as conductors. I see no reason why a woman should not conduct a band or an orchestra just as well as a man. Indeed, there are women who would surpass most of the male conductors we know of. Take a woman like the late Teresa Carreño. She could have done it, and I believe on some occasions did do it, with triumphant success. As for Maud Powell, I scarcely know a living conductor to-day who would surpass her. She has a virile way about her, and the added charm of a gracious and lovely personality, which a good many of the male conductors certainly do not have, excellent musicians and drillmasters as they may be.

When it comes to another phase of musical life, to wit, managing concerts, companies and artists generally, for several years, the women have shown notable ability. Indeed, it is not going too far to say that in New York State, through the Central West, and in other sections of the country the most able, conscientious and reliable managers of musical attractions and activities are women.

Recently, as we know, the Civic Orchestra has been managed by a bright and talented woman, Martha Maynard, and while there may be differences of opinion as to the exact musical value of these concerts, there can be no question that the management was able and conscientious. Perhaps the enterprise would have won greater favor had not Mr. Montoux, the conductor, failed to give a place on his programs to an American composer, which, under all the circumstances, was a lamentable omission.

While the movement for community music is still exciting considerable public interest, it may be well to call attention to a devoted musician who has done extraordinary missionary work in Kansas during the last few years, under the auspices of the State University. I refer to Arthur Nevin, well known as a composer. In a recent interesting article Herbert Flint, in the *New York Tribune*, gives an account of Nevin's work, which has been an inspiration to over fifty Kansas communities, in behalf of more and better music.

Nevin, you know, is a brother of the late Ethelbert Nevin, also well known as a composer. He went to Kansas in 1915, at the invitation of the educational powers of the State. They told him to go out and arouse enthusiasm for music in Kansas, and he went to work right away. After considerable discouragement he made a success, and to-day it can be said that no State in the Union, certainly no State in the West, has become more appreciative not only of music, but of good music, than Kansas.

Among the musical activities of Kansas, mention should be made of the annual musical week in Emporia. Contests are held for the high school and other young people. The bands and the orchestras, the glee clubs, the mandolin and guitar clubs, the singers and the players, come from all parts of the State, some of them a hundred miles and more, headed by their banners and their teachers. The town for one week is alive with life and song and music. The great contests take place in a large auditorium attached to the State Normal School, which seats nearly two thousand people. The greatest interest is aroused, enthusiasm pervades the assemblage. Finally, when the prizes are awarded, the victors cheer the vanquished, and the vanquished cheer the victors, they see one another off at the depot, as they separate and return to their homes. Anyone who has ever attended one of these festivals, should he have the remotest uncertainty as to

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 87



Henry Hadley—Illustrious American Composer and Conductor. His new grand operas will be produced by Campanini in Chicago

the future of the American people, would have that uncertainty bravely dissipated, apart from all idea of music, were he to witness the bright, intelligent faces of these young people, their splendid health, their vigor, their free and open manner, their gaiety, their fine courtesy.

While only a small percentage of the music performed would be rated below standard, the majority of it is of a high order; some of it, indeed, is of superior merit. There is no work being done to-day of greater public value than such missionary work as Nevin has been doing out in Kansas, for as Herbert Flint says in his appreciative article, it has increased friendliness between the people, it has inspired the idea of co-operation between the family of William Smith and the family of Frank Brown. It has obliterated partisan feeling, in many places aroused a community spirit, made people realize that they can meet together for a common purpose and express themselves in song, in music, and so brighten their lives, as well as broaden their minds.

The other day a friend reminded me that he thought the only singer of distinction who had never been interviewed in the American press was Enrico Caruso, who is now, you know, down in Buenos Aires. Though one or two papers have printed what purported to be interviews with Caruso, they were in fact gotten up by a press agent for him, or were wholly fictitious, especially one that appeared in a certain musical sheet. As a matter of fact, I believe the only really authentic interview with Caruso apart from the one which you published was the one given when he was singing, not long ago, in Boston, and which was published in the *Christian Science Monitor*. Why Caruso gave it to a *Christian Scientist* paper I do not know, as I have no reason to believe he is a *Christian Scientist*. Perhaps the critic of the *Monitor* was the only one of the Boston critics who had praised him.

As a rule, when a newspaper man goes to interview Caruso, the great tenor cracks a joke, asks a question or two, and promptly proceeds to stop further conversation by making a caricature of his interviewer, to which he sometimes adds one of himself, then sends the newspaper man away rejoicing with something in the way of "live copy," but without any real interview. And this is not because the distinguished Italian tenor has nothing to say, which the great traveler and writer Humboldt once gave as a reason why the monkey does not talk.

Perhaps the reason for the particular interview to which I refer was because when Caruso was in Boston last, his singing was pretty drastically criticised in some of the local papers. One distinguished writer even went so far as to say that his singing of the third act in "Aida" was "nothing less than comical." The Boston critics, of course, are a law unto themselves, but even admitting that, it is scarcely possible to see how Caruso's singing could be "comical." His action, sometimes, when he is called out to receive the applause of the audience, is comical, which is understood by those who know the Neapolitan temperament and manner of expressing pleasure. It is said that Caruso was so angry with what the Boston critics had written about him that it was all the management could do to prevent him leaving the Hub of the Universe that very day.

In this particular interview Caruso took a diametrically opposite view to that which has been taken, in times past, by other singers of distinction, and notably by many of the greatest so-called voice trainers and specialists. You know, one great authority once declared that a singer had to have three requisites, voice, then more voice, and still more voice. Caruso, on the other hand, insisted that words are the first consideration in singing. The text of an air,

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

rather than the music, should be an artist's principal guide in the performance of an opera, for, said he, the libretto, coming into existence before the notes—being, in fact, the reason for the composer's writing the music—ought to be the foundation on which an interpreter builds.

This absolutely coincides with my own views, though one of our leading American artists, no less than Riccardo Martin, not long ago stated his opinion that it did not matter in what language an opera was sung, for the reason that the public did not care anything about the words. All they wanted was to hear the beautiful tones issue from the singer's throat. For my own part, I have always had the conviction that clear diction is the first requisite with a singer, for a singer with clear diction may have not much voice, yet he will make a success. Two distinct instances occur to me at this time, the one, Alessandro Bonci, the tenor, the other, Wüllner, the German interpreter of folk and other songs, who won success without much voice to help him. As we know, too, Caruso himself is a fine example. His diction is most clear, and I think it has been improving right along, showing that he takes his own medicine, as it were.

What is a song, anyway? It is poetry set to music. Hence, the interpreter of the song who will bring out the meaning, the purpose of the poem, will go much further in an effect upon the audience than the interpreter who merely sings the notes, and whose diction is so poor that you cannot understand one word in ten that he sings. That is one reason why, even if we were to accept the position taken by many that all operas and songs should be given in the vernacular, namely, in English, it would not mean anything, for the great majority of our singers, except, perhaps, some of those who are accustomed to appearing in oratorio, have so imperfect a diction that it is quite impossible to realize whether they are singing in Chinese, English, German, Italian or Choctaw!

Every now and then, when some particularly atrocious crime is reported as having been committed by the German soldiers in Belgium or elsewhere, we are told of what the Germans have done, especially in the way of music, and much is said of their appreciation of its value. No doubt this is done to mitigate the feeling of resentment and horror that the crime aroused. A recent editorial in the *New York Post* disposes a good deal of this chimera. Presumably the article was written by Mr. Finck.

The editorial shows how the appreciation of German opera has increased in New York, and the writer contrasts this with the fact that Wagner himself was a victim of Prussian ruthlessness, which embittered many years of his life. How many people know that his "Tannhäuser" was first refused at the Royal Opera in Berlin, on the ground that it was "too epic." When he persisted in urging its claims, he was advised to make "His Majesty" acquainted with it by arranging selections from it for military bands, which he justly considered "a humiliation." The first performances of his "Ring" and of the "Flying Dutchman" were failures, largely because the conductors were incompetent. How many know that it took ten years of desperate efforts on the part of Wagner and of his friends before some of his master works were known in Germany? And let me add that it was not until over forty German cities had acclaimed "Tannhäuser" that Berlin really heard it. Even "The Ring" was not accepted by the Berliners. The manager of the opera insisted that the public would only be interested in "Die Walküre," so that the first performances of "The Ring," which had been rejected by the Royal Opera, were given in a private theater by Angelo Neumann's company. After the Franco-Prussian War, continues the editorial in the *Post*, Wagner wrote his "Kaiser-marsch," which he expected would be played when the army entered Berlin, but the authorities had made other arrangements, and so the greatest musical genius of Germany was snubbed. When later Wagner wrote to Bismarck, asking for help and sympathy, his letter did not even get an answer. The German paper with the largest circulation in Germany declared at the time that the German nation had absolutely nothing to do with the Bayreuth performances. How many of you know that Wagner's struggles to obtain recognition in his own country, in

the Germany that howls about him today, were so bitter that he at one time seriously thought of emigrating to the United States?

It is well to recall these facts, for the whole German position with regard to music has been so exalted, so exaggerated, till it has become almost nauseating. Let us give the Germans all possible credit for having produced some of the greatest composers the world has ever known, but do not let us make the grave mistake of accepting their claim that they at once recognized these composers, for they did not. Indeed, they did not recognize some of them, including Franz Schubert, until after they were dead.

Much space is being devoted in the papers to the vulgarity and musical worthlessness of the songs which the soldiers in the trenches sing, and particular abuse has been heaped upon the American contingents for indulging in the various popular song hits which appear to comprise the extent of their musical knowledge and education. One writer is humorously sarcastic in detailing a story of a number of our young Americans, members of a hospital corps, who, after they had become involved in a scrimmage with the enemy, reached safety, and when they found that none of the number was missing, joined hands, danced and rolled out the chorus, "The gang's all here!"

Now to me that is a delightful expression of our democracy. Fancy, if you had been carrying a lot of sick and wounded in ambulances, and you had been attacked by the enemy, and had

managed to get through with your skin, as well as your life, would you be disposed to put on your evening dress clothes, as probably the highbrows think you should, and ask for permission to hear a symphony? Would not it be more human on your part if you joined hands with your comrades and made the heavens ring with the musical and well-known college cry, "The gang's all here!"?

The edict has gone forth, and the German musicians are to be barred from the Coney Island boats. Whether it is thought that the playing of these musicians, who, by the bye, generally play out of tune, would affect the loyalty of those who go to Coney Island in search of a bath and "hot dog," I do not know, but evidently the authorities considered the presence of these Germans on the Coney Island boats dangerous to the peace and prosperity of this great country. Personally, I always thought the German musicians on the Coney boats were mostly Italians.

A writer suggests that inasmuch as most of the people who travel on the Coney boats have been accustomed to the discords of these bands, it would be a shame to treat them to anything like good music. Consequently he suggests that they be permitted to perform, but be blindfolded, and thus all strategic purposes would be preserved, and they would be prevented from spying on Governor's Island and the Statue of Liberty. If it were objected that blindfolding them would interfere with the music they perform, that objection can

be promptly overcome when you know that nearly all of them play "by ear."

However, if any of the German musicians have lost their living by being barred from the Coney Island boats, they should take heart, and if they have not the means, raise them by disposing of their assets, and take a train for Duluth, Minn., where one William F. Norton has just died, and in his will, disposing of an estate said to be worth a half a million has ordered that a special Pullman car be engaged to carry his body to Cincinnati for cremation. He also directs that the buffet of the Pullman which carries his body shall be covered with nice things to eat and drink, so that his friends who will do him the honor to see him well started on his last long journey may not want for anything to ease their hunger or slake their thirst. These are among the provisions of the will.

But that which should interest the musicians most in the will is that he also directs that a forty-piece band be engaged to render a fine concert program, composed of the deceased's favorite selections. And that the band shall not suffer, the will further directs that the members of the band shall be invited to drink during two fifteen-minute intermissions on the program.

The period to be devoted to drinking by the band should be sufficient even for the members of the Metropolitan Opera House orchestra, or for the members of Strinsky's Philharmonic, whose thirst for beer is almost on a par with the reputed thirst for blood of the German Emperor and his wicked son, says

Your

MEPHISTO.

BARITONE NOW EXPERT MACHINE GUN OPERATOR



J. Ellsworth Sliker, the Baritone, Now of the Machine Gun Company, 34th Infantry, U. S. Army, Stationed at El Paso, Tex.

J. Ellsworth Sliker, the baritone, who enlisted several months ago with the regular army, writes as follows from El Paso, Tex.:

"I have a few minutes with no drilling to do and so have concluded to let you know that I am still alive and kicking. I am down here in El Paso at Fort Bliss with the 34th Infantry. I think I sent you a postal telling you that I had joined the army. So far I have enjoyed it, but, believe me, they certainly do make us 'snap out.' They have been drilling us about eight hours a day and in this heat it makes a man know that he is doing some work. But with all the work I never felt better in my life. I am sending you a snapshot of the armored truck on which I'm gunner.

"We have no idea how long we are to stay here, but have hopes of going to France soon. We feel that we are in condition now to let the 'damn Dutch' know that we are ready to do our bit."

Washington Basso Turns to Law as War Necessity

WASHINGTON, D. C., Aug. 13.—Charles Trowbridge Tittmann, the Washington basso, who has been bass soloist for two seasons at the Bach Festival at Bethlehem, Pa., finds his concert season for

National War Work Council OF THE

YOUNG MEN'S CHRISTIAN ASSOCIATIONS OF THE UNITED STATES
Headquarters: 124 East 28th Street, New York, N. Y.
JOINT COMMITTEE ON ASSOCIATION ACTIVITIES

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WALTER H. JOHNSON

AUGUST 8, 1917.

The number of soldiers and sailors in the Army and Navy Camps throughout the United States will very soon climb above the million mark. How to provide high-grade entertainment for this host of men in blue or khaki is a very important problem. If the strenuous business of war is to be properly learned the men must be kept fit and cheerful, and this means that they must have the best recreation and amusement.

Music is an indispensable feature of camp entertainment. It has a charm for the tired recruit that nothing else can offer. Good music and good morale go hand in hand. Experts who have studied the problem abroad agree that our musical artists are to be called upon to play a most important role in bringing pleasure and satisfaction to the men who are getting ready to fight for us.

The National War Work Council of the Young Men's Christian Association has undertaken the responsibility of handling entertainments in all the camps. The great number of thoroughly experienced professional singers and musicians throughout the country who are only too anxious to do their "bit" along the line for which they are peculiarly qualified, and in a work universally recognized as of the greatest importance, will be pleased to learn that the Young Men's Christian Association will gladly consider their offers of services. All expenses are paid by the Young Men's Christian Association. The time required is asked as a real war contribution. Experienced professionals, thoroughly qualified to help, should address

JOINT COMMITTEE ON ASSOCIATION ACTIVITIES,
National War Work Council of the Y. M. C. A.,
124 East 28th St., New York City.

next season brought to an abrupt halt owing to the fact that his associate in law has been commissioned as Major in the United States Army and Mr. Tittmann will have to confine himself to double duty in legal work. In conjunction with his musical activities Mr. Tittmann is one of Washington's successful lawyers, but his work in the concert field during the last three seasons had brought him to the decision to devote his entire time to music. Now, however, circumstances make it necessary to fill his friend's place in the legal field and to refuse some excellent concert engagements. Mr. Tittmann will, however, make several important concert appearances and continue as preceptor and soloist of All Souls' Church in this city. He will also be heard in local concerts.

W. H.

Haywood Vocal Studios Closed for Brief Period

The Haywood Vocal Studios are to have but a short rest this summer. Mr. Haywood finishes his summer teaching Aug. 17, and on the 20th he and Mrs. Haywood will leave for Musicolony at Westerly, R. I., where they will spend two or three weeks, returning in time to reopen the studios, Sept. 10.

The work that Mr. Haywood has been doing this summer has been focused entirely upon the adoption of his teacher's manual, "Universal Song," which Mr.

Haywood introduced last March. During this short time there has been a steady demand for the work and the author has received many encomia from prominent persons, including David Bispham, Frank Croton, Reed Miller, Will C. Macfarland, Ralph Kinder and G. Darlington Richards. Mr. Haywood has a large list of pupils on his books for the season of 1917-1918.

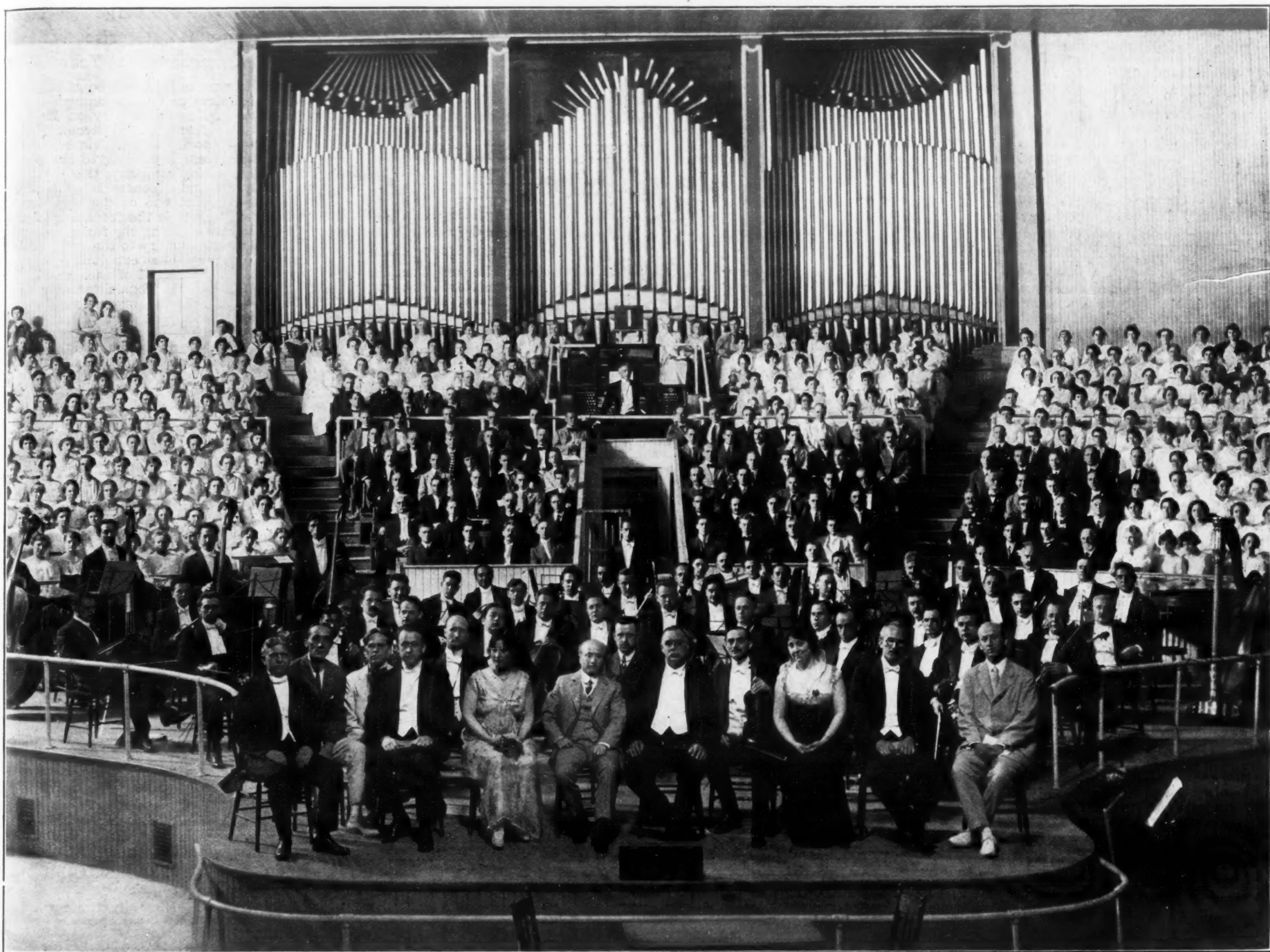
Speaker Champ Clark Calls for a New National Anthem

A Washington dispatch to the *New York Globe* states that Speaker Champ Clark, of the House of Representatives, called, in a recent interview, for a new national anthem. "The Star Spangled Banner" is no song to sing," said the Speaker, "though all right for a band; 'America' is in truth an old German air," and that personally he has no leaning toward "Tipperary" and all the rest of that "junk." "I am waiting for the real American song writer," adds the head of the House.

Sorrentino Spending Vacation in Connecticut

Umberto Sorrentino, the Italian tenor, is spending the summer at Milford, Conn., again this year. He is to give ten concerts this fall, the proceeds of which are to be sent as a Christmas gift to the American soldiers in France.

Chautauqua's Musical Forces Give "The Messiah"



Scene at the Performance of "The Messiah" at Chautauqua, N. Y.

THE Chautauqua Choir was assisted by the Jamestown Choral Society and the Westfield Chorus, supported by the Russian Symphony Orchestra, all under the direction of Alfred Hallam, Chautauqua music director, at its recent performance of "The Messiah." In the front row, from left to right, are: Dr. E. B. Bryan, head of the Chautauqua Summer Schools; Horatio Connell, of Philadelphia; Charles C. Washburn, of Nashville, Tenn.; Arthur Hackett, tenor, of New York; George Scott-Hunter, of Greensboro, N. C. (back); Meta Schumann, soprano, of New York;

Modest Altschuler, conductor of the Russian Symphony Orchestra; Howard C. Davis, of Chelsea, Mass. (back); Alfred Hallam; Sol Marcossou, of Cleveland; Alice Moncrieff, contralto, of New York; Willard Flint, baritone, of Boston, and Arthur E. Bestor, president of Chautauqua Institution. At the extreme left of the orchestra is Frederick G. Shattuck, accompanist; behind Miss Schumann, Frederic Fradkin, concert master of the Russian Symphony Orchestra; behind Mr. Altschuler, his brother, Bernard Altschuler, 'cellist, and at the organ, Henry B. Vincent, of Erie.

ASKS WHY CIVIC ORCHESTRA PLACED BAN ON AMERICAN WORKS

THAT the entire series of Civic Orchestra concerts this season should have been turned into propaganda for the music of the director's own country, a fact veiled by a forty per cent sprinkling of Wagner, Beethoven and the Russians, was accepted good naturedly by the ever-tolerant-toward-foreign-artists New York audience. The studied absence of the American composer, however, was not veiled by a double-headline press announcement that some of the vocalists at a concert were "American." If Chadwick, Hadley, or MacDowell have written nothing fit to be placed on civic summer programs (certainly the place to test even lighter ware), and if Mr. Monteux's feeling of courtesy toward the composers of a country in which he is a guest is of no consequence, did he conclude from his own interest in French works that New York audiences were not entitled to an opportunity at least to judge for themselves in how far compositions of Americans—even of the younger set—are inferior to some of the *paprika* dishes he had on his civic orchestra menus?

Following an early announcement that

American works would be included—or "considered"—a composer (whose works have been conducted by Anton Seidl and Theo. Thomas) desiring to submit a new short score to this end, telephoned Miss Maynard, who, nevertheless, refused to give the director's address. This having been secured from another source, right after the first concert, Mr. Monteux, I am informed, stated without examining the score, that as he always conducted by memory he had already selected all American works for the series (why by memory?). Since not one American composition was given, this proved literally true, as did the press announcement.

If such summer concerts are not a suitable place to give new works a test, where is it to be found? A young American can obtain a hearing in Europe more easily than in America; and he can profit from his errors or from the conditional encouragement of plain-clothes critics. But having returned to his own glorious country, let him venture to pop his head out into the open—and from Dean Krehbiel of the *Tribune*, down the line of imitators, comes the cry: "Swat him!" How many more or less talented artists have thus been swatted into tenuity? (And how the dean swatted Wagner in the

early days at Cincinnati—but sh-h! these are bygones; and now, some of the critics discover real geniuses even in little capsules.)

Alfred Grünfeld, the Vienna piano virtuoso, once quaintly remarked: "A critic is one who everything *knows*, but nothing *can do*." (Does this also infer that nothing can do a critic?)

Let us be charitable then, when in lieu of that bit of tolerance the true artistic mind always shows for others, one finds exuberant self-sufficiency in the critic's exploitations of book-learning; or when recalling Liszt's modestly reverting to the metronome to verify his own idea of the *tempo* in a Beethoven Sonata, we find our book-worms telling us in authoritative terms that brook no difference of opinion, that the great genius-conductor, Gustav Mahler, did not give a Beethoven symphony in the correct *tempo*.

Happily MUSICAL AMERICA's motto is: "Constructive—not destructive," and your readers appreciate that. Yours
FOR TOLERANCE.

Students' Compositions Heard in Closing Session of Perfield School.

The Effa Ellis Perfield Summer Music School closed its session Aug. 4 with an interesting program, the teachers playing original compositions by their pupils. Mrs. Coleman of Washington, D. C., presented three compositions of nine and eleven-year-old pupils, one a duet of unusual merit being played by Mrs. Coleman and Mrs. Perfield. Miss Lazar of

Los Angeles presented five compositions of six-year-old pupils. Mrs. Farmer and her daughter of Toronto played several compositions by pupils under ten years of age. Mrs. Perfield gave a lesson to ten students who had had four lessons with Juniata Rosness, a Perfield teacher now residing in Chicago. Maud Emmick presented one pupil in dictation work and a chord spelling contest, in which she "raced" with a teacher and came out victorious, spelling twelve chords containing any letter suggested by the audience. Madeline Swenson of Denver sang two songs composed by Juniata Rosness. One, called "The Birthday," was composed and dedicated to M. Barbereaux Parry, the voice specialist. Blanche Strong played several interesting compositions of Carl Everett Woodruff. Edna Wheeler Ballard presented a harp pupil who has had lessons since last February and is doing artistic work. The morning program closed with a recital of original compositions by Arthur Bowes, under the title of "Idylls of Colorado." Mr. Bowes is giving most of his time to composition and his pieces are musical, interesting and teachable.

On the afternoon of Aug. 4 Mme. Carl Brantunge gave an interesting lecture-recital on Grieg and this was followed by an illustrated talk by Martha Scott on "How to prepare an audience to receive a music message." Miss Scott was ably assisted by Louise Cozad, pianist and teacher, of Chicago, and by Alma Colgan of Little Rock, Ark., also a brilliant young pianist.

"DOING HER BIT" AND MORE IS MARY CRYDER OF WASHINGTON

Teacher and Concert Manager
Active in Two Distinct Depart-
ments of Red Cross Work

WASHINGTON, D. C., Aug. 11.—Mary A. Cryder, the vocal teacher and for a number of years local manager of big concert attractions, is spending her vacation days doing the woman's part in war preparations. She is one of the most active members of the reserves of the Refreshment Corps, associated with the Red Cross, the especial province of which is the serving of sandwiches and coffee to the soldiers at times when the commissary department is not in reach or for which there can be no previous refreshment provision. The corps is under the direction of Mrs. Larz Anderson, a substantial supporter of musical events in the Capital City.

The Refreshment Corps has been called out on several occasions in Washington, chiefly during the visits of local troops to Fort Myer and during the recent registration. The membership numbers about sixty.

This, however, is only a part of Miss Cryder's war duties. She is active in Red Cross hospital work and makes her sewing machine hum in the manufacture of shirts, pajamas, invalid robes and other garments for the wounded, besides tearing and rolling bandages.

During August Miss Cryder is giving her time to sewing and bandage making for the equipment of the Washington ward of the American Hospital at Neuilly. Evidence of her ability in gathering funds is contained in the fact that she recently collected \$90 for the Red Cross in two hours at a public booth in one of the local department stores.

Speaking of her work, Miss Cryder said: "I find great comfort in doing this. It makes one feel that even the stay-at-homes can give much assistance to our boys and the boys of other countries at the front. In every bandage I roll a song of hope; with every shirt I sew a refrain of cheer, and in every sandwich I fold a march of courage.



Mary A. Cryder in the Uniform of the Refreshment Corps of the Red Cross in Washington

"I treasure the postals I have received from the boys in the French trenches to whom I have sent tobacco and cigarettes.

"During the winter I arranged lessons so as to give as much time as possible to the Red Cross, but now I can devote more time to this worthy work. I have decided to remain all summer in Washington and try to forget the heat in sewing and bandage making.

"I have a war garden, too," she added, conducting me to her back yard, where lettuce, beans and tomatoes were

thriving amid nasturtiums, snap-dragons and primroses. "I have been supplying my own table with these vegetables for some time. I do all the cultivating myself and have found it lots of fun, and frequently lots of heat. This is my first experience at playing farmer and my success makes me courageous to continue gardening.

"So, you see, every minute of my time is occupied. A song or a vocal exercise may come between hoeing in the garden or rolling a bandage."

WILLARD HOWE.

OPERA ARTISTS JARRED BY RECALCITRANT 'FORD'

Machine Conveying Miss Raisa and Mr. Rimini Meets an Opponent and All Progress Stops

In a graphic epistle sent from his summer headquarters in North Asbury Park, N. J., Gianni Viafora, MUSICAL AMERICA's cartoonist, gives a characteristically humorous account of an automobile mishap which overtook some well-known operatic artists lately. Signor Viafora told his story as follows:

"The other day Mr. Giacomo Rimini (baritone of Chicago Opera Company) and Miss Rosa Raisa set out to visit Campanini and us. The automobile of Rimini collided with another and the machine of this party, with four women upset. At last the machine, a Ford, easily by two persons was put in upright position and no one was hurt! Except a glass of a Ford machine went in pieces and a tire lost air. But the tire was blown again and the machine went way after a policeman took all bunch in the police station and appointed the party to come before the Judge Saturday. The Judge fined Rimini \$21, and the other party claims from Rimini a reward of \$2,500 as damage to their Ford machine! This Saturday will be discussed the case.

"Raisa came back with a black spot in her beautiful forearm and I suggested that she had sued the opposite Ford party for a damage of \$3,000."

At a Red Cross benefit in Albany, on Aug. 14, Olive Kline, the soprano, appeared in a tableau as *Columbia* and sang the "Star-Spangled Banner" to conclude the program.

LEADING BANDS FOR BRONX EXPOSITION

Music to Play Large Part in
Permanent Enterprise to Be
Launched Next Year

An enterprise that will be of interest to bandmasters and musicians generally will open in New York City on May 30 next in the form of the Bronx International Exposition of Science, Arts and Industries. According to the plans of the exposition company, there will at all times be under contract for concert purposes at least two of the best bands obtainable, and it is the intention of the Music Bureau to bring the favorite bandmasters of the country to the Bronx celebration during the exposition period from May 30 to Nov. 1 of each year.

The plans for the Exposition also provide for an open-air organ, similar to the great Spreckels organ, which was a distinctive feature of the San Diego Exposition and which will furnish the accompaniment for the vocal artists who will be heard from time to time.

The Bronx International Exposition, where these musical activities will take place next summer, will be a permanent enterprise, conducted along the general lines of Shepherd's Bush and Earl's Court in London, but with some special feature each year. During the first year, for example, the dominant events will be in commemoration of the 300th anniversary of the settlement of the Borough of the Bronx. The primary purpose of the Exposition is educational and to this end there will be exhibited the latest achievements along artistic, scientific and industrial lines.

The Exposition is being erected on the William Waldorf Astor property at the East 177th Street subway and Bronx River, and covers an area of twenty-five acres.

Alois Trnka, the violinist, was engaged through his manager, Annie Friedberg, to appear at the benefit at the estate of Mrs. Packard, at Greenwich, Conn., on Saturday evening, Aug. 11, for the Stage Women's War Relief. Mr. Trnka was the principal instrumental soloist at this garden fête.

THIRTY WEEKS' TOUR
No Cancellations
No Postponements

Season Opens in New York City

THIRTY WEEKS' TOUR
No Failures
No Obligations

Monday, Sept. 3, at the 44th Street Theatre (Broadway and 44th St.) For Two Weeks

Mr. Fortune Gallo Presents the

San Carlo Grand Opera Company

The Only Grand Opera Organization in America Whose Tours Show a Profit Every Season

"It may yet become America's greatest operatic bulwark."—St. Paul Daily News

One Hundred People.
Twenty Distinguished Opera Stars.

Brilliant Orchestra and Chorus.
Three Separate and Distinct Casts.

Perfect Ensembles.
Three Separate and Distinct Casts.

"The San Carlo performances sound very much like what is retailed at the corner of Thirty-ninth and Broadway, New York, at \$5 per seat."—Wilson G. Smith, in the Cleveland Press.

"Over sixteen thousand people heard the four performances of the San Carlo company at the Auditorium, or an average of more than 4,000 a performance, breaking all records for operatic attendance in this city."—Omaha Daily News.

"This organization possesses one excellent characteristic. It is just what it pretends to be; no more, no less. Every singing teacher and singing pupil should attend the San Carlo performances as a part of his or her musical education."—Homer Moore, in the St. Louis Republic.

"The San Carlo company scored a triumph in Bizet's 'Carmen.' One thousand people were turned away. It was the largest audience that attended grand opera in the history of Quebec."—Quebec Chronicle.

"The theatre was filled and hundreds stood throughout the performance. That the people were more than satisfied was evident, not alone from the repeated ovations, but even more in the tense silence, while the singing was going on. The stage pictures were beautiful; the ensemble effective."—Pittsburgh Gazette-Times.

"The organization set another jewel in its crown with its splendid performance of 'Lucia.' The great audience present was more than lavish with manifestations of delight, and never was abundant applause more fully merited. The performance was equal to the best."—Washington Post.

Where No Peril Is Too Great to Risk for Music

DO the fighting fellows at the front want to hear good music rather than the songs of the street? This question is conclusively answered by the national secretary at the front for New Zealand, A. Varney, writing in *Association Men*. He finds that the best music, "and still more music, is discovered to be one of the greatest needs of an army. We have this report from New Zealanders, and they are not looked upon as a musical people. War has changed things. Music, the piano, the graphophone are not luxuries, but necessities in camps to break the dead monotony of the days and nights and make them joyous with music and song.

"This need was early recognized in the war by the British Associations, and Lena Ashwell, the well-known London actress, in co-operation with the leaders of the Princess Victoria Auxiliary Committee, undertook the task of providing concert parties to make the rounds of the base camps in France.

"The first party was an experiment. It was made up of selected entertainers and actors of character and purpose, who were uncertain whether the music would bore or really please the soldier audience and felt as doubtful as on a first night's performance in London. The first number on the program settled their doubts. At that moment the cry was like Oliver Twist's for more, and the call came repeatedly, 'Can't you send us more Lena Ashwell parties?'

"The parties gave three concerts a day, one in the hospital and two in the 'Y. M.' huts. The front line parties usually consisted of four performers, men who had either been rejected by the army authorities or who were past military age. They spent six weeks along the line and all the time within sound and sight and range of the enemy's guns.

A Typical War Concert

"One typical war concert was given in a barn reached by the company after twenty miles of travel in a motor transport over unbroken trails. The barn was dark—it was unhealthy to show light so near the enemy's line—and in the straw and in the darkness was crowded an audience as big as the barn would hold, crowded on the floor, and the 'gallery seats' on the rafters. At one point the party was told not to expect a large audience, as 'You see, we had a shell through the roof yesterday.' But the place was packed. The eagerness of the men to get into these concerts is pathetic. They will cover twenty-five miles to get to them and fill the hut an hour beforehand or wait in long queues in the mud and slush and icy wind, if in winter, in order to get a chance for a seat. And the concert is carried on despite of shells whistling overhead and the near-by artillery replying in an impromptu accompaniment.

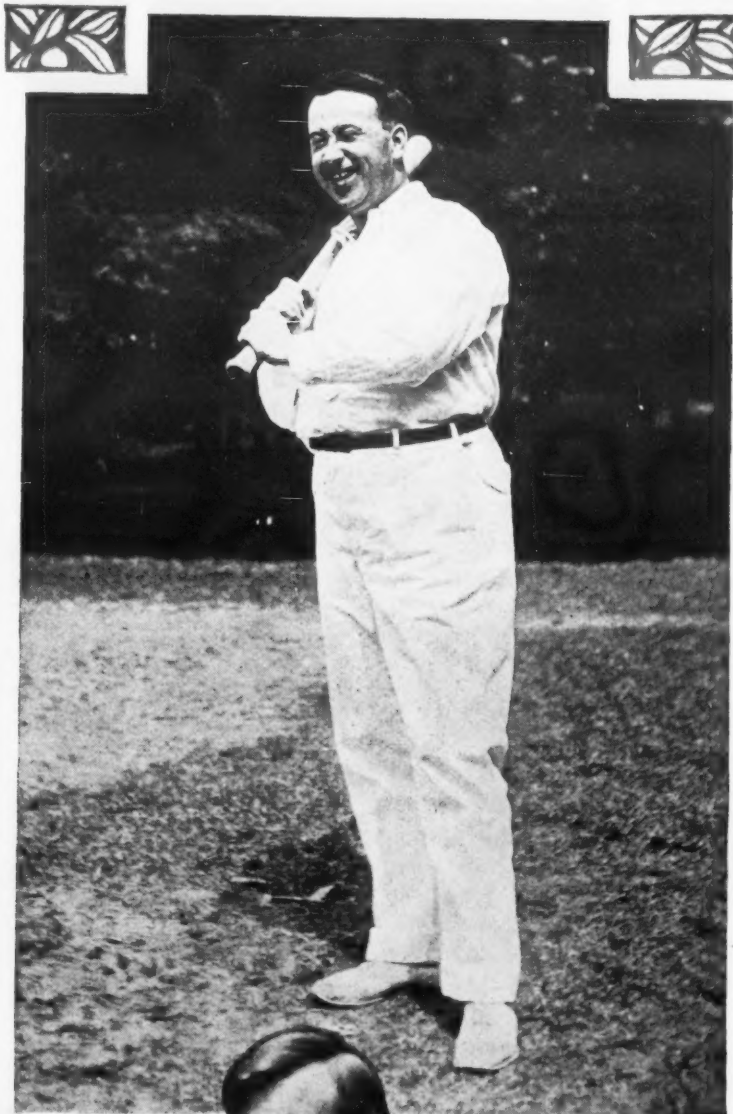
"These concerts are a real tonic. They help to satisfy the soldier's home hunger that gives him that 'fed-up' feeling. Nothing succeeds in driving it away quicker than a party of Lena Ashwells from home. The sight of a group of English civilians brings a breeze from over the waters which freshens them up and 'just makes all the difference in the world.' One of the senior chaplains with the forces says, 'Tell all who sent you here how much we bless them. If they only knew how much the music means to the men they would send a constant supply of parties out in crowds to the firing line.'

Men Thirst for Good Music

"This report comes from a base camp: 'The men welcome the music as if they are hungry and thirsty for the beauty and comfort of it. And it was the good music, the true music, which they loved the most.'

"The strength of the parties was their knowledge of the soldier and what will cheer, amuse and lift him. They kept up a fine standard and all the while saw that the men were splendidly entertained. The programs had a lilt and a breeze to them, plenty of jollity and a touch of home, and the men sang the choruses for many a day. And leaders knew how to play one crowd against another. In the second half of one program three choruses were pitted to sing at one time, each singing to drown out the other, 'Pack Up Your Troubles,' 'Tipperary' and Henry the VIII.' It was a rollic."

Musicians at Chautauqua Show Ragged Ensemble as Ball Players



Above: Modest Altschuler, Conductor of the Russian Symphony Orchestra, Manager of One of the Teams; Arthur Hackett, Tenor, Who Became a Second Base. Below: Alfred Hallam, Ready for a Low Ball; Lynn B. Dana, on the Side Lines.

CHAUTAUQUA, N. Y., Aug 2.—During Music Week at Chautauqua, N. Y., an exciting baseball game took place between the Russian Symphony Orchestra and members of the Chautauqua Orchestra and musical force, resulting in a 4 to 3 victory for the Chautauquans at the end of the fifth movement. Five hundred spectators turned out to see a "farce," but instead were treated to a real game, with very few variations from the theme originally written and developed by that master player, A. G. Spalding.

If the ensemble was a little ragged there was good reason, for instead of conducting their teams, Modest Altschuler and Alfred Hallam, the rival managers, retired to the grandstand and allowed the clarinets to run riot on the basses. Counterpoint there was, but harmony there was none. Imagine the first trumpet, Charlie Price, playing the part of the first bass.

Arthur Hackett was discovered in a new rôle. Heralded as a tenor of the first water, he executed the second bass part for Chautauqua with grace and abandon, mostly abandon. "Bernie" Altschuler pitched a good game for the Russians and had not his accompaniment weakened he might have won it. Hackett crashed two singles over second base

and caught the eye of Lynn Dana, who was scouting for an instructor in bass drum in his school.

Perrigo and Gentile formed the Chautauqua battery and furnished a manuscript that the Russians did not learn to sight-read until the third inning. In fact, there were so many rests between occasional solos that neither side reached the *fortissimo* passage in its score until

that inning, and then brilliant cadenzas terminated in a trio for each. Chautauqua scored the winning run in the fourth, whereupon the Russian rooters, led by "Jake" Altschuler, inaugurated a *furioso vivace fff* on the umpire. They might have been fired if understood.

The end came after the speed of both sides had been materially retarded *poco meno mosso*. PAUL S. CHALFANT.

Bastedo Under Foster & David Management

Orrin Bastedo, the baritone, who has been spending the summer with his family in northern New York, was in New York last week and signed a contract with Foster & David, the New York managers, who will look after his concert bookings from now on. Mr. Bastedo arrived in New York on Thursday and on Friday with Mrs. Bastedo he motored back to his summer home, where he will stay until the middle of September.

Loretta Del Valle at Far Rockaway

Loretta del Valle, American coloratura soprano, is spending the summer at Wave Crest Inn, Far Rockaway, where she can enjoy the surf bathing and indulge in long walks along the beach.

Every day also she plays a few sets of tennis or spends an hour or two on the golf links. Miss del Valle's coming season promises to be one of unusual activity. It will open early in November in St. Louis, where she has been engaged as the first soloist of the season with the St. Louis Symphony Orchestra. Following this will be a tour of twenty concerts in the Middle West, and in December she will appear as soloist with the New York Philharmonic Orchestra at Carnegie Hall. She will also sing at a number of concerts under the auspices of the Knights of Columbus, of which society she is the official entertainer.

A new patriotic song, "Stand Up, America," by Edward Horsman, composer of the "Bird of the Wilderness," was announced for hearing at Columbia University on Aug. 10.

STRACCIARI SHOWS ADVANCE IN HIS ART

Baritone Reappears After Ten Years' Absence—Noted Artists at Ahnelt Fête in Deal

One of the important details of the concert and garden fête held at Ahnelt Hall, in Deal, N. J., on the evening of Aug. 11, was the appearance of Riccardo Stracciari, the noted Italian baritone, who has been engaged to sing with the Chicago Opera Company next season. Although Mr. Stracciari was a member of the Metropolitan Opera Company some ten years ago, there was little about his singing on Saturday night that recalled his previous operatic appearances in New York, for he has made tremendous strides in his art since that time.

Mr. Stracciari sang the cavatina from "The Barber of Seville" and "La Mia Bandiera," by Rotoli, winning a veritable storm of applause from an audience which at once recognized the superior qualities of his vocalism. His voice was full and rich in quality, his phrasing and style were polished and his diction was a source of constant delight.

The concert was given through the kindly offices of Mr. and Mrs. William Paul Ahnelt, who threw open their beautiful home and grounds for the Red Cross benefit. More than a thousand guests attended.

Paquita and Enrique Madriguera, pianist and violinist, respectively, both young performers of extraordinary talent, were heard to advantage in several numbers, and Mme. Gina Viafora, the well-known soprano, was accorded hearty applause for her delightful singing of Sanderson's "Until" and the *Santuzza* aria from "Cavalleria Rusticana." The pure quality of her voice, the consummate artistry with which she invests everything she attempts, were again characteristic of her delivery of these songs. Vernon Stiles sang a group of four songs with noteworthy effect, and Anna Fitzu was heard to advantage in an aria from "Tosca."

Prominent vaudeville performers came from New York to lend variety to the program.

Among the guests were Cleofonte Campanini, director of the Chicago Opera Company; Mme. Campanini, Giulio Crimi, Mme. Crimi, Rosa Raisa, Giacomo Rimini, Miguel Sigaldi, Gianni Viafora and others prominent in musical affairs.

WANT PRESENT PITCH KEPT

American Guild of Piano Tuners, in Convention, Protest Against Change

According to a Cincinnati dispatch of Aug. 10, to the *Morning Telegraph* of New York, a decided protest against any change from the present international pitch of tone, contemplated by the American Federation of Music, was voiced by the American Guild of Piano Tuners, which opened its eighth annual convention in Cincinnati last week. Leading delegates to-day said there have been different pitches in America during the last 100 years and likely always will be, but the guild would like to see a uniform tone adopted and believes the international to be the nearest approach to it. They said time was when the singer wanted a low, or the so-called French pitch, which is the vibrations to the second on the middle "A" note. The instrumentalist and orchestra player wanted the high pitch, which is 454.

A scientific and musical commission in 1896, in London, England, established the international pitch of 435 vibrations per second. Musicians are now insisting upon a change to 440, because many instruments made in Europe have a higher vibration.

Chicago, San Francisco, Buffalo and St. Joseph, Mo., are competing for the next convention.

War Relief Concert at Easthampton, L. I.

Lorraine Wyman, Mr. and Mrs. Francis Rogers, Howard Brockway and Bruno Huhn were the artists at a concert given Aug. 10 at the Maidstone Club, Easthampton, N. Y., for the benefit of the Easthampton War Relief. An excellent program was offered the large audience which applauded the artists loud and long. Among those present were Walter Damrosch, Victor Harris, John Drew, Ethel Barrymore and Augustus Thomas.

How the Musical Public Can Help In the Matter of Food Conservation

MUSICAL AMERICA has received from the Bureau of Trade and Technical Press Publicity for the Food Administration Campaign, at Washington, an appeal for co-operation in the matter of setting before the reading public reached by this periodical the necessity of intelligent and effective economy in the use of food-stuffs.

James H. Collins, editor of the bureau, the advisory committee of which includes the names of a number of distinguished editors and publishers of class papers, says:

"Every reader of a technical journal is a human being, of course, and eats food. Therefore, every one of your readers needs to be reminded regularly that this food pledge is serious business—it may win or lose the war."

If every reader of MUSICAL AMERICA were to do his or her part in this vital campaign the total result would be a remarkable factor in righting the economic situation. The requirements do not imply a great personal sacrifice. A strict observance of them will, in fact, improve the individual's physical welfare.

These are the regulations made by Herbert Hoover, United States Food Administrator."

United States Food Administration

WIN THE WAR BY GIVING YOUR OWN DAILY SERVICE

SAVE THE WHEAT.—One wheatless meal a day. Use corn, oatmeal, rye or barley bread and non-wheat breakfast foods. Order bread twenty-four hours in advance so your baker will not bake beyond his needs. Cut the loaf on the table and only as required. Use stale bread for cooking, toast, etc. Eat less cake and pastry.

Our wheat harvest is far below normal. If each person weekly saves one pound of wheat flour that means 150,000,000 more bushels of wheat for the Allies to mix in their bread. This will help them to save DEMOCRACY.

SAVE THE MEAT.—Beef, mutton or pork not more than once daily. Use freely vegetables and fish. At the meat meal serve smaller portions, and stews instead of steaks. Make made-dishes of all left-overs. Do this and there will be meat enough for every one at a reasonable price.

We are today killing the dairy cows and female calves as the result of high prices. Therefore, eat less and eat no young meat. If we save an ounce of meat each day per person, we will have additional supply equal to 2,200,000 cattle.

SAVE THE MILK.—The children must have milk. Use every drop. Use buttermilk and sour milk for cooking and making cottage cheese. Use less cream.

SAVE THE FATS.—We are the world's greatest fat wasters. Fat is food. Butter is essential for the growth and health of children. Use butter on the table as usual, but not in cooking. Other fats are as good. Reduce use of fried foods. Save daily one-third ounce animal fats. Soap contains fats. Do not waste it. Make your own washing soap at home out of the saved fats.

Use one-third ounce less per day of animal fat and 375,000 tons will be saved yearly.

SAVE THE SUGAR.—Sugar is scarcer. We use today three times as much per person as our Allies. So there may be enough for all at reasonable price, use less candy and sweet drinks. Do not stint sugar in putting up fruit and jams. They will save butter.

If everyone in America saves one ounce of sugar daily, it means 1,100,000 tons for the year.

SAVE THE FUEL.—Coal comes from a distance, and our railways are overburdened hauling war material. Help relieve them by burning fewer fires. Use wood when you can get it.

USE THE PERISHABLE FOODS.—Fruits and vegetables we have in abundance. As a nation we eat too little green stuffs. Double their use and improve your health. Store potatoes and other roots properly and they will keep. Begin now to can or dry all surplus garden products.

USE LOCAL SUPPLIES.—Patronize your local producer. Distance means money. Buy perishable food from the neighborhood nearest you and thus save transportation.

GENERAL RULES

Buy less, serve smaller portions.
Preach the "Gospel of the Clean Plate."
Don't eat a fourth meal.
Don't limit the plain food of growing children.
Watch out for the wastes in the Community.
Full garbage pails in America mean empty dinner pails in America and Europe.
If the more fortunate of our people will avoid waste and eat no more than they need, the high cost of living problem of the less fortunate will be solved.

OPERA STARS DAZZLE ASBURY AUDIENCES

Hempel and Homer Unite in a Concert—Alda Appears at Jersey Resort

ASBURY PARK, N. J., Aug. 13.—On the evening of Aug. 10, an audience which nearly filled the large Auditorium greeted Louise Homer, contralto, and Frieda Hempel, soprano, both of the Metropolitan Opera Company, in a benefit concert for the First Methodist Church of Asbury Park. The assisting artists were Arthur Pryor, trombone soloist, and Clarence Reynolds, organist. Miss Hempel displayed real charm, art and technique. She had the able assistance at the piano of Paul Eisler.

Mme. Louise Homer opened her part of the program by singing "The Star Spangled Banner." Never has one heard our national anthem sung with more real enthusiasm. Then followed the aria from "Samson and Delilah," in which the prima donna scored another ovation. Florence McMillan played splendid accompaniments for Mme. Homer.

In the singing of two duets, "Barcarolle" from Offenbach's "Tales of Hoffman," and "O That We Two Were Maying," by Nevin, Miss Hempel and Mme. Homer gave more joy to the huge audience, which again demanded extra numbers.

Arthur Pryor, trombone soloist, delighted the assembly. A solo by Clarence Reynolds, the Auditorium organist, opened the recital.

Much credit is due Mrs. Bruce S. Keater as chairman, and the following committee: Mrs. Julian Edwards, of New York; Alexander Lambert, of New York; Mrs. Samuel Metzgar and Arthur Pryor, of Asbury Park. Mrs. Keater is the organist of the First M. E. Church.

Two thousand persons gathered at the Auditorium Aug. 11 to hear Mme. Frances Alda. Mme. Alda's recital was noteworthy from every standpoint. This soprano, with a voice that was full and flexible, was at ease in the most dramatic music and in the most lyric phases. Her pianissimo quality was superb. Mme. Alda had the splendid assistance of the renowned accompanist, Frank La Forge. Mr. La Forge also appeared as soloist, contributing the MacDowell's "Etude de Concert" and two worthy compositions of his own. Both effective compositions.

On Aug. 9 the Kaltenborn String Quartet gave a concert in the Ocean Grove Auditorium. This quartet is composed of Franz Kaltenborn, first violin; Seraphin Albißer, second violin; Max Barr, viola, and Max Gegna, violoncello.

The Oriental Musical Pageant "Ahasuerus" had its second performance in the Auditorium on Aug. 7, with the same splendid chorus and soloists and under William Dodd Chenery's able direction, as at the first presentation.

A pleasing Sunday evening concert was given at the Ocean Hotel, Asbury Park, Aug. 12, by Mme. Beth Tregaskis, a mezzo-contralto, of Newark, N. J.; Albert Sidwell, tenor, and Flora Rubin, violinist.

Dan Beddoe, tenor, delighted the congregation at Trinity Church with a solo during the evening service, and Edward Bromberg, baritone, sang for the offertory at the morning service.

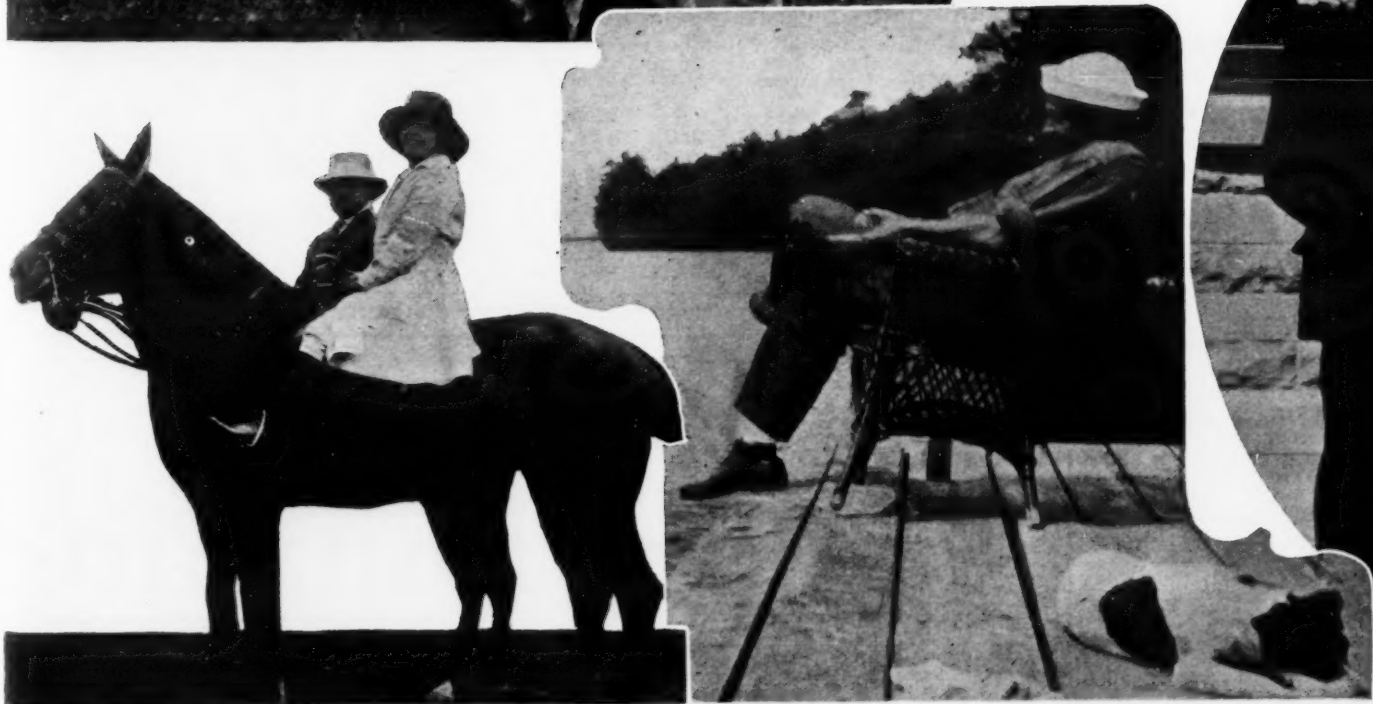
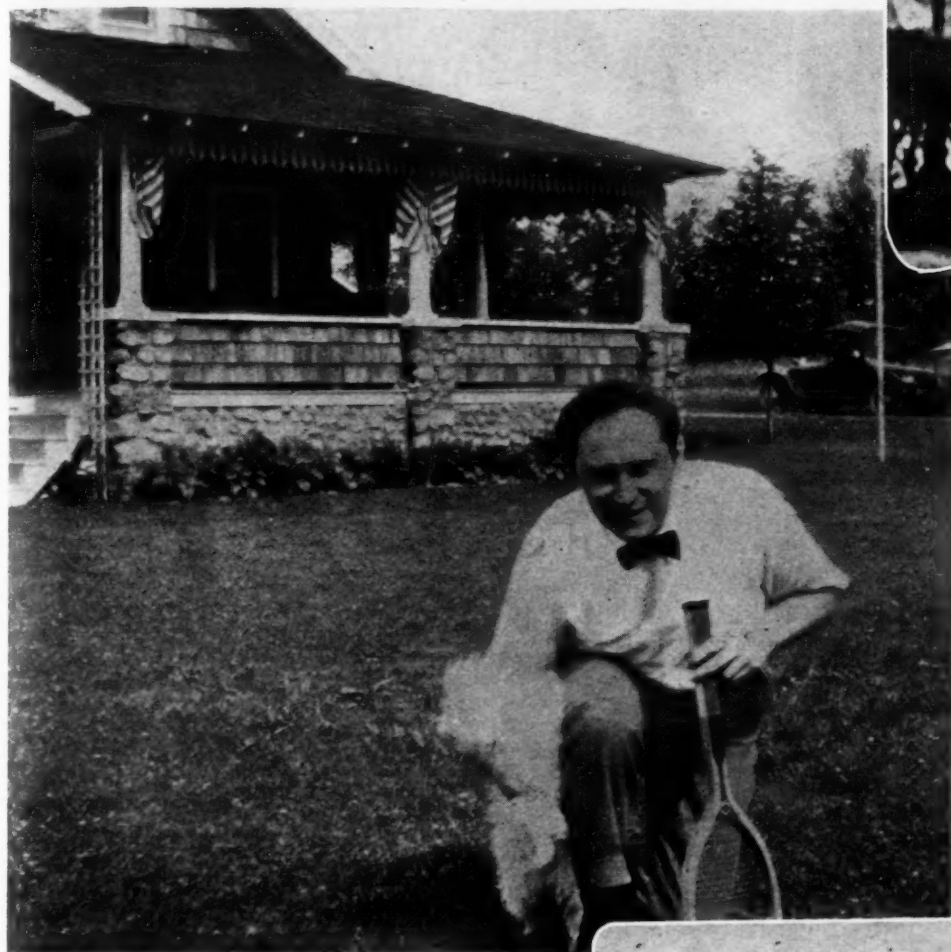
Approximately 1,400 persons attended the Arcade Concert given by Pryor's Band Aug. 5, the greatest attendance yet this season. This passes the record set last year at this time. The following soloists who appeared with the band this week were Leo L. Handzlek, cornetist; Cora Remington, soprano.

Leo L. Handzlek, leading cornetist with Arthur Pryor's Band, and Jean Farley of Pittsburg, Pa., were married at the parsonage of the First Baptist Church on Aug. 10, the Rev. Mr. W. A. Atchley officiating. Mrs. Handzlek is an organist in Pittsburg, Pa., where they will reside. L. S.

Albany Post for Alfred Hallam

ALBANY, N. Y., Aug. 11.—Alfred Hallam, former director of the Skidmore School of Fine Arts of Saratoga Springs and now directing the community singing at Chautauqua, will come to Albany to assume the leadership of the chorus choir of the First Reformed Church. He will have charge of the special music for the 275th anniversary of the church in October. Mr. Hallam will continue as leader of the Schenectady Festival Chorus, organized by the late J. Bert Curley. H.

WHERE MUSICIANS ARE FORGETTING THEIR CARES



Lorene Rogers, the young American soprano, is shown in the oval panel, at the top, on her father's farm in Illinois. Standing in the center is Loretta Del Valle, the coloratura soprano, at Far Rockaway. In the group, upper right-hand corner, will be recognized Anna Fitziu, Antonio Scotti, Andres de Seguro, Mrs. Herman Lewis and William H. Cloudman, at Far Rockaway. Max Pilzer, the violinist, discovered somewhere on Long Island, where he had been visiting friends. On the

right, center, Francis MacLennan, the tenor of the Chicago Opera Company, and his wife, Florence Easton, soprano of the Metropolitan Opera Company, at their summer home at Port Washington, L. I. Christine Miller is seen in the lower left-hand picture riding at Magnolia, Mass. In the bottom row, center, is Paul Althouse, the tenor, fishing at Whittle's Landing, Wolfboro, N. H. In the circle is Elsie Baker, the contralto, surrounded on the left by Axel Skjerne, her accompanist, and on the right by Willem Durieux, the 'cellist. The scene is Seymour, Ia.

Richard Epstein's Notable Career

ALTHOUGH Richard Epstein has won a distinguished recognition in this country as an accompanist for celebrated singers and violinists, his valuable contributions to the pedagogical phase of piano playing have gained the widespread respect of musicians who have followed his career here.

Mr. Epstein was born in Vienna, his father having been for many years a familiar figure in the musical life of that city where he was a pianist known es-

pecially for his interpretations of Mozart and Schubert. It was to him as close friend that Colonel Higginson entrusted the selection of many of his players when the Boston Symphony Orchestra was founded, and sought advice in the choice of a conductor. Among the elder Epstein's pupils were Gustav Mahler and Marcella Sembrich, whose career he turned from that of pianist to diva, when he discovered the quality of her voice.

At his home Brahms, Joachim, Von Bülow and Rubinstein were house

friends, and Liszt was a visitor. It was in this musical atmosphere that Richard Epstein lived from childhood, later following his studies at the Vienna Conservatory in his father's classes, subsequently becoming, himself, a professor of the piano there. During a considerable portion of this period he did much solo and ensemble playing in chamber music. Afterward he established himself in London as pianist, *Lieder* coach, and accompanist. The artists with whom he has co-operated in concert include Joachim, Kreisler, Marcella Sembrich, Elena Gerhardt, Julia Culp, Olive Fremstad and Geraldine Farrar.

Mr. Epstein's principle with regard to piano pedagogy is to free the student from all unnecessary muscular strain.

In his opinion the majority of pianists play "too much with the fingers." A much nobler force than local muscular emanation should, according to Mr. Epstein, be employed in tone production and for technique: i. e., gravitation. He is a firm believer in those "muscular rhythms," the strict employment of which enables the artist to systematize the laws of gravity.

Artists Aid British War Fund

EAST HAMPTON, L. I., Aug. 12.—A concert for the benefit of the British War Relief Fund was given at the Maidstone Club Friday night. Some of the volunteer performers were Francis Rogers, Walter Mill, Loraine Wyman, Bruno Huhn and Howard Brockway.

"TO DRAFT ARTIST WOULD BE A CONFESSION OF WEAKNESS"

Germany and Austria Are Conserving Their Men of Genius—Russia Protects Even Her Music Students—France Launches Artistic Propaganda Amid War—A Reply to Mr. Spalding

By BORIS DUNEV

OF all the pressing problems evoked by this world-wide war none is, perhaps, possessed of so much vital interest to readers of this journal as the question of artists' participation in the overseas conflict. It is a subject that was bound to come up for discussion sooner or later, and as far as many artists are concerned, the present time is not too early.

Statements have appeared in MUSICAL AMERICA lately giving pro and con views on the vital question, and since the discursive field has been already tilled, a few more seeds of thought may not come amiss. I have read the contributions to this paper with mixed feelings, for I, too, have views upon things in general and artists' participation in particular, and accordingly it occurs to me that some of those views might be welcome.

In the first place, what is the exact status of the artist? A definition at the outset is always a good way of clearing decks. "An artist," reply the well-informed, "is a person who practises an art." Exactly. But he is more than that. He is a factor of development, of education, of national inspiration. In a word: he fulfills three functions—he creates (or interprets), he instructs, he inspires. It is proposed that the Government of the United States (and the Canadian Government seems to be thinking along similar lines) should conscript art. Put in other language this means, simply, that our pianists, our painters, our writers, and all our arts craftsmen will be made (not invited, but compelled) to shoulder a gun and emigrate to the trenches, there to fight the country's foes. The artist will be an universal conscript. Socially, economically and literally, he will be the equal of any manual laborer.

Let me be emphatic when I insist that I have no quarrel with the militarists. War being thrust upon us must be pursued to the conquering end. But the war must be fought by trained soldiers. The war must not and cannot be won by conscripting our artists.

Unfit for the Trench

In the second place, why not conscription of art? Chiefly because, I think, the artist is not intended by nature to be a fighting man. His whole mental and physical and often physical make-up is proof of his inability for trench life. If that sort of existence destroys strong men, it is certainly going to destroy artists, whose peculiar gifts render them readily susceptible to physical harm. There are exceptions. Without exceptions there could be no rules. But if there were no rules there would be no exceptions.

It may be put forward that artists themselves have argued in favor of sending their kind to the trenches. But that does not prove their case to be right. As a matter of fact the majority of this

minority are themselves exempt from active service, either because of advanced age or because they are married, and so their favorable "arguments" may be taken on their face value only.

Refers to Mr. Spalding

And there is another class of musical patriot, a long screed from one of whom recently appeared in this paper; a class whose members cannot say enough in favor of sending artists—and especially musical artists—to the front. Albert Spalding, for instance, evidently thinks we can replace artists as easily as we can replace clerks.

But Mr. Spalding's way has been comparatively easy, and he might be interested to know that the vicissitudes through which many musicians have to pass before they can claim even bare recognition are no joke. A clerk, conscripted, returns after his bit is done and resumes the even tenor of his work. A musician cannot do this. Interruption to art is fatal to the artist.

My remarks must not be taken to mean that I think the artist is unwilling to help his country. He is only too willing to "do his bit," too, by giving his talent and his time to raising money for patriotic purposes, and I am sure that if the American Government cared to propose that musicians should go to France to entertain and amuse the fighting men, as their English musical friends are doing, that there would be many instant acceptances.

In any issue of MUSICAL AMERICA may be found accounts of artists, famous and obscure, whose services have been given, and gladly given, for their country, and these men (and women) are doing as much for patriotic ends, in their way, as the man with the bayonet is doing, in his way. There is a place for everything, and everything should be in its place, and the place for the pianist is at the piano.

How Other Nations Act

Other countries recognize the artist. I was myself in the Russian army for nine months—the compulsory period of service—but I was granted certain and special privileges, because I was a graduate of music from the Imperial Conservatory at Petrograd.

In Germany, the country against whom we are fighting, concerts and the drama are considered of importance, and they are being continued synchronously with the conduct of the war. The reason for this should be obvious: while the country is at war the people at home must be kept up to pitch. And art is the best specific.

What applies to musical Germany should apply to musical America. If Germany can maintain a huge army and yet, at the same time, maintain her concert artists and her dramatic artists, we should be able to do so, too. To conscript our artists would be a confession of our failure—it would mean that we could

not conscript sufficient men elsewhere. France not only considers it essential that the life artistic should continue within her own shores, but she is sending her artists abroad to spread the gospel of French art. She has sent to the United States Bonnet and Lortat and Thibaud and others, and soon she is to send the famous Symphony Orchestra from the National Conservatoire.

Austria put Fritz Kreisler into the trenches, but he soon came out again, being exempted by his government from further service, whereupon he, too, came to the States.

Russia affords us a striking example of the utter uselessness of the musician

in the trenches, that of Mischa Elman, who was exempted from even the nine months' routine, on the personal recommendation of the Czar.

In conclusion, let me remind the readers of this journal that since artists, and specifically musical ones, are essential to the development of the community, to deprive the country of those artists would mean not only temporary discomfort to thousands of people, because of the deprivation of their music, it would inevitably bring artistic poverty, and that means educational famine.

What man is there among us whose patriotism is so misplaced that he would wish the country in that contingency?

MME.

TAMAKI MIURA

the only Japanese Operatic Prima Donna Soprano

Her "Madama Butterfly" pronounced by critics one of the most artistic creations on the operatic stage.

Her third season in America 1917-18



Boston Advertiser:

A luxurious performance she gave and often it was truly great. If her type seemed exotic in opera, it can at least be said that nothing more typical might be desired for "Butterfly."

Philadelphia Enquirer:

Mme. Tamaki Miura, the Japanese prima donna, appeared in the part of Cio-Cio-San and her vital, ingratiating and pathetic impersonation of that appealing if impossible character served to confirm and deepen the very favorable impression produced when she made her local debut in the same rôle last season.

New York American:

Mme. Miura's Cio-Cio-San has already been admired in this city, but she endows the character with such unique and irresistible qualities, that custom does not stale the impersonation.

Seattle Post-Intelligencer:

Madame Butterfly yesterday afternoon at the Moore, has such an unusually beautiful voice and such a gracious gift in the art of grand opera, that it seems a pity to speak of the performance in detail.

Denver Rocky Mountain News:

The work of Miss Tamaki Miura yesterday afternoon was a combination of all the forces that must gather in perfect balance to make an artist.

Ohio State Journal, Columbus:

Certainly "Madame Butterfly" never before has been sung and acted so effectively here previously.

New Orleans Item:

From her entrance, trilling in the upper register with all the birdlike qualities that her voice possesses, Cio-Cio-San captivated her audience, which by the way was composed of the most critical devotees of Butterfly to be found.

For available concert dates address Boston Grand Opera Company, Metropolitan Opera House Bldg., New York

Special Announcement Isadora Duncan

The Celebrated Classic Dancer

And Pupils of Her School at Bellevue, near Paris, and a Symphony Orchestra

8 weeks' tour through to Pacific Coast beginning October 15th.



Management

R. E. JOHNSTON

1451 Broadway

New York City

Chickering Piano Used

Mr. Herbert Witherspoon ANNOUNCES

That He Will Resume His Teaching on Monday, October First, At His Studios

148 West 72nd Street

New York

Appointments may be made by letter only

Mr. Witherspoon's assistant, MR. GRAHAM REED, will begin his classes on Monday, September 17th.

ECHOES OF MUSIC ABROAD

London Now to Be Deprived of Its Annual Season of Autumn "Proms."—Paris Opéra Comique to Produce Novelty by Jacques Dalcroze, of Eurhythmics Fame—New Russian Régime Vies with Predecessor in Shielding Musicians from Military Service—Renaud Sings in Paris for First Time Since the Outbreak of the War—English Director Who Has Made a Success of Opera Urges Young Singers to Accept Any Kind of Engagement That Can Give Them Useful Experiences—Noteworthy War Record for the Men of the Opéra Comique

NOW that Sir Henry Wood has recovered from the stubborn illness that had him in its grip for some time, plans are being rushed ahead for London's annual season of Promenade Concerts at Queen's Hall.

The series will begin the latter part of this month, and whether it will be of the usual length is still undecided. A month's concerts, at least, will be given. A year ago the same provisional arrangement was made, but the public patronage was so encouraging the season was extended week after week until it had practically doubled the originally arranged scheme.

The observation is made by the London *Daily Telegraph* that as helping to form the musical taste of the "many-headed" there has been no healthier influence on the musical life of London than the "Proms" as held season after season under the management of Robert Newman, with Sir Henry Wood as conductor.

THE list of novelties promised by the Paris Opéra Comique for the coming season recalls ante-bellum days in its dimensions. It has ever been the custom of Opéra Comique directors to publish a long list of new works as "accepted for production" during the year and then strain the list through a fine sieve. This year not quite so many are announced as in the piping times of peace, it is true, but arrangements seem to be well under way to produce all that are announced.

A recent addition to this list of novelties for 1917-18 is "Les Jumeaux de Bergame," by the Swiss originator of the Eurhythmics that bear his name, Emile Jacques-Dalcroze. "Au Jardin de France," by a member of the gifted Casadesus family, is also promised, as well as "Maimouna," the result of collaboration on the part of Gabriel Grovlez and André Gérard.

That Henri Maréchal's "Ping Sin" is on the cards has been known for some time, while in Gabriel Fauré's "Pénélope," originally written for Lucienne Bréval as a direct consequence of a playful suggestion the singer made to the composer at a banquet a few years ago, and André Messager's "Béatrice" the directors will have two French works which will be novelties for Paris although they have been heard long ere this at Monte Carlo and in one or two of the opera houses of Southern France.

When Gluck's "Orpheus" is revived at the Opéra Comique next winter the name part is to revert to a tenor. This doubtless will not be relished by contraltos, who have pretty substantial grounds for maintaining that tenors have an infinitely greater scope in available repertoire than they have, as it is, without wresting from them what has now come to be accepted as theirs alone by inalienable right.

According to information received by *Le Canada Musical*, the Opéra Comique's war record stands thus to-day: eleven of its personnel have made the supreme sacrifice, twenty-seven are wounded, three have received military medals, thirty-two have been awarded the *croix de guerre*, and 147 are in the trenches.

BOTH under the old and the new régime Russia has shown a note-

special Minister), and published an appeal to the artists to continue their life-giving work, and to the nation to recognize its artists as veritable sources of inspiration."

Which bit of information causes *Musiciens* in the London *Daily Telegraph* to hope that "if any member of our Government casts a casual eye over this paragraph he will note its true inwardness!"



Wright Symons and Lind Merelli at Nice

Wright Symons, the Canadian baritone, who is remembered in Boston for his numerous private engagements of last season, has gone to Paris, where he is studying with Jean de Reszke. Mr. Symons reports that Paris, despite the war, is gay, with the theaters all open. In speaking of the death of Edouard De Reszke, Mr. Symons says that accounts in the American papers were inaccurate. "Edouard was not destitute. His property was all O.K., and financially he was all right."

worthy spirit toward art in its official attempts to economize its musical resources despite the exigencies of insatiable war. In fact, none other of the larger countries at war has taken any comparable step to shield its musicians.

"Even the Imperial Government," says Vladimir Rosing, the Russian tenor and manager, now in London, "decided on the outbreak of war that it could not risk a single artist in the field lest the great structure of Russian art should suffer; and when the revolution came the new Government at once took over all the art work, subsidized till then by the Court, made it the concern of the State (with a

THOUGH he has sung at Monte Carlo, Maurice Renaud had not been heard in Paris since the beginning of the Great War before a benefit concert given at the Paris Opéra this summer for the Roumanian Red Cross Society. This most eminent of French singing actors has been too much absorbed in the life of a soldier to do much singing during these last three years, as all the world now knows.

On the program with him on this occasion was Mary Garden, reminding him of French opera days at the Manhattan; the tenor, Paul Franz; Ida Rubinstein, the Russian dancer; Mme. Ségond-Weber and M. de May, from the *Comédie Française*.

A former colleague of Renaud's at the Paris Opéra, M. Chambon, now in the middle of the fifties, has been wounded while serving as a captain of artillery and is now in the American Hospital at Neuilly. This singer has a son also in the artillery.

ONE of the few opera singers who have combined opera producing with singing and made a success of it, Charles Mannors, has been giving some timely advice to young artists in the making in the London *Musical Standard*. In the course of his career Mr. Mannors has well nigh run the gamut of stage experience, partly because he always felt that whatever would augment his equipment in one way or another should be tried out. Two or three years ago he and his talented wife, Fanny Moody, the soprano, for years the head of his company, retired from the business of giving opera all through the British Isles, retired with a handsome income for life, assured as a result of many years' work, but they found after a few months' complete rest that they were still too young to be content with an inactive life, and now the Moody-Mannors Company is as industriously giving opera in English in "the Provinces" as ever.

"About forty years ago," Mr. Mannors recalls, "I blackened my face, with Percy French (the celebrated entertainer), and went down to Punchestown races as a 'nigger.' I was a year at the Royal Academy, studied in Florence, then chorus, and then principal in comic opera, then grand opera in English (Carl Rosa), then the same in Italian (Covent Garden), with oratorio, orchestral, ballad, promenade and popular concerts thrown in. Then ran my own concert party, then one, two, three, and once four, grand opera companies at the same time, for twenty years, and finally a thirty-two weeks' tour of the music halls."

For young singers with dreams of achievement on the lyric stage this experienced director's advice is to accept any offer that comes along that may open up the road to greater opportunity. A false sense of dignity in regard to accepting what may seem to be positions not worthy their talents—certainly not commensurate with their ambitions—should not be permitted to stand in the way. A young singer's first object should be to gain the broad experience that breeds authority.

"Go," is his advice, "to some unbiased, competent manager of a professional entertainment company (a concert party or opera company); if you are not more than twenty-one, and he offers you an engagement as a singer, that shows you have something in you. Then go for six months to one of the academies in London . . . the six months gives you something to think about and time to look around. Then try to get experience—experience, experience, and again I say experience. No matter where, how or what it is, do it, so long as it is experience."

WHEN "American night" was celebrated in the London Music Club at the Grafton Galleries the other evening with a program that brought together Felice Lyne, Robert Parker and Victor Benham, the pianist, an unannounced feature came when the committee presented Miss Lyne with a silver trinket-box inscribed with her name and the date and the greeting, "Hail! Columbia."

It was as the youthful *Gilda* and *Juliet* of Oscar Hammerstein's company at his London Opera House that this American soprano was introduced to the London public in the autumn of 1911, following a season spent here as prima donna of Hammerstein's production of Louis Ganne's "Hans, the Flute Player," at the Manhattan. Among her associates in the cast of that work was Alice Gentle, who is to sing in Italy during the coming season. Of Georges Chadaï, who was brought over to sing the name part, there has been no report received since the war broke out.

ENGLISH soldiers on the French front are not dependent wholly upon the concert parties sent out by Lena Ashwell and her committee for their musical diversion. The talent within the ranks manages to find expression from time to time, and a notable instance of this was provided just a few weeks ago when an English pianist named Fielden gave three pianoforte recitals at a base hospital "somewhere in France" at intervals of a week apart.

The programs given by the pianist, officially listed as Lieut. T. P. Fielden, R. F. A., included Schumann's "Carneval," Chopin's Sonata in B flat minor, the "Moonlight Sonata," works of Grieg, Schubert, Rubinstein, Sgambati, Debussy and Lieutenant Fielden himself. This pianist gave a good many concerts in Germany and Russia before the war. He was wounded a year ago and feared that the injury might affect his octave playing, but, fortunately, that has not happened. He is now a convalescent from shell shock.

ONLY since the great war came has Albert Sammons gained recognition as the foremost of English violinists. But his new wave of popularity seems destined to yield for the moment to the pressure of military necessity. For several months he has been a bandsman in the Grenadier Guards, but now he is about to begin a six-weeks' course of training prior to leaving England for the front.

Accordingly he has given up his post as first violin of the London String Quartet.

AFTER all there are a few people, even if not very accessible, who have never heard of ragtime. Among the Aran Islanders there are only a few who ever have, according to Ivan Heald, an English journalist, who was killed while serving in the Royal Flying Corps. Chiefly on this account, it would appear, he has left it recorded that he never met such primitive folk. J. L. H.

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Teaching resumed Sept. 20th, 1917



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MUSICAL AMERICA'S OPEN FORUM

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Social Culture and Musical Culture—Mr. Spalding Answers "Mephisto"

To the Editor of MUSICAL AMERICA:

There have appeared several articles and letters in your esteemed paper replying to my interview of some weeks ago with your Mr. Peyser in regard to the present methods of community chorus singing. The most important of these replies is easily the comment made by Mephisto in your issue of Aug. 4. But the strength of his argument is based on the theory that because community singing is admittedly a "good socially" it must be a "good musically." This premise Mephisto enjoins us to accept without advancing one argument to favor or to justify its establishment as a fact. He then seeks further to cloud the issue by drawing a somewhat obscure analogy between art and politics. With a brilliancy that would do credit to Hearst himself, he seeks to persuade us that in stating my belief that Art is essentially aristocratic in the intellectual sense, I have in effect—if not in fact—proclaimed myself a follower of the German idea.

Mephisto is such a persuading fellow that I must say he nearly convinced me that my birthplace, instead of being in Chicago, was in Berlin, and my true vocation in life to become a Hohenzollern hireling. This is really too distressing! And so I hasten to correct an impression which the term "aristocratic" seems to have caused. I used the term in its broad, not its narrow sense; and am quite willing to substitute for it the word "individualistic" as being, possibly, less liable to misinterpretation. I do not agree with Mephisto in his contention that a movement that is a social benefit necessarily is a musical benefit. That, because of the humanizing influence of getting together with one's fellow men to sing in unison, regardless of the character of the songs sung, the seeds of musical culture are being planted.

Social culture and musical culture are two totally different things. Politics and art are two totally different things. The true advancement of public taste in music can be achieved only by regarding music as an end in itself and not as a means to an end foreign to it. Now it is the claim of those in favor of the present methods of the community "sings" that both ends are being accomplished because of the success of the first end. And they object to my suggestion that to inculcate standards of good taste only simple songs and hymns of good musical quality be used on the grounds that people would neither come to hear nor participate in singing unless well-known ballads, tunes that everyone carries in his head, were included.

But, is it necessary that everyone should participate in the performance of music to have enjoyment from it as an art? Is it necessary or even advisable to increase the ranks of bad amateurs while ignoring or depreciating the influence of the good layman? It seems to me that true enjoyment of music as an art comes from a perception of it rather than from a participation in it. It is my belief that this perception can best be arrived at by frequent listening to good works well performed. It cannot be attained by a bad performance of good works, nor by a good performance of bad works. And unless we believe in miracles, how can we hope for brilliant results when we are invited to attend bad works badly performed?

I am thoroughly in sympathy with Mephisto when he says that "if music, the one universal language, has any purpose, it is that it may be a humanizing, civilizing, uplifting force in human life, not alone of the intellectual few, but of the unintellectual many." But I claim that this laudable end can be reached more fully and more completely by presenting to the masses only songs and works whose musical quality is above reproach and whose influence will not tend to plant in virgin ground the seeds of

bad standards and mushy sentimentality. If the advancement of public taste in good music as well as a more cordial communal spirit are to be sought, then let it be good music well performed for all the people. If, on the other hand, the social benefit is the one and only thing to be considered and music is to be used solely as a means, "never mind how," says Mephisto, then on with the "hurrah business" and three cheers for the man who can yell the loudest.

Yours very truly,
ALBERT SPALDING.

New York, Aug. 9, 1917.

Mr. Barnhart Pleads for Community Singers

To the Editor of MUSICAL AMERICA:

There are over two thousand people in the New York Community Chorus. Some have faithfully attended all the rehearsals and sings; others have given money; some have done both, while others have not been so active. As a result of the Community Chorus work in New York City, there has awakened in our nation a spirit of song that is gripping the hearts of the people. The message of song is being brought to the depressed and discouraged that stroll in the park, to the over-worked and the tired. And, above all, it is being carried into our great army that is now being rapidly built out of the finest manhood of the nation.

I cannot emphasize too strongly the great possibility for community singing in the army. There is an urgent call for my entire time in this work. I know perfectly well that I cannot do it alone; it requires the support of the people who understand the spirit of the Community Chorus. A great army of manhood welded together in the spirit of song shall bring into the world a new democracy of brotherhood that may forever reign on the earth.

What we have done and shall do in the future in New York by way of Community Chorus activities depends in the future on this work in the army, navy and nation.

By special request and arrangement of our board of directors, I shall devote from two to four days a week with the New York chorus, namely, Sunday, Monday, Tuesday and Wednesday, until after "Song and Light." In addition to this I shall continue my work every week in the army camps and in other cities.

The work of the chorus is carried on most successfully by voluntary services. There is much to be done—I cannot do this work without your help. Please let me know of your willingness to serve and the job will be given you. Whatever each of us may sacrifice in the way of time, money and energy shall soon be turned into a great joy, for it has already been so.

On Sept. 13 and 14 the New York Community Chorus will again give "Song and Light" in Central Park, more beautiful than ever. We should have two thousand people rehearsing every Tuesday evening for this concert. In addition to this we shall have two thousand children singing across the lake. After all, it is the spirit of the children that will lead us.

I am reminded of that wonderful part of the Holy City that we are now singing—"For Behold I Saw a New Heaven and a New Earth, for the Former Things Have Passed Away." In faith and humbleness and in the spirit of song I serve you, that all may be redeemed in this spirit of brotherhood that is now coming into the world.

Sincerely yours,
HARRY BARNHART.

New York, July 27, 1917.

Why Does Not Our Concert-going Public Demand More Chamber Music?

To the Editor of MUSICAL AMERICA:

Happily chamber music recitals are each year meeting with greater favor, and, considering the richness and the variety of chamber-music literature, why does not the American concert-going public demand more of it? The best loved composers have written in this form. Was not the Brahms Piano Quintet conceived by the same mind that was inspired to write the universally loved *Lieder*? Did not the same genius of Beethoven produce the immortal symphonies and the lovely sonatas for violin and piano?

It is reasonable to believe that the difference in appeal lies in the manner of presentation. We have orchestral con-

ductors in this country who interpret for us the great symphonies; there are singers who thrill us with the refined beauty of the *Lieder*. But few indeed are the artists who catch the real spirit of chamber music compositions and present them convincingly. This lack of power to present chamber music adequately is not altogether the fault of the artists; the age in which we live is partly to blame. Our extreme individualism produces soloists who too often captivate merely by force of personality and a spectacular technical accomplishment.

These are not the qualities that count in ensemble playing, however admirable they are in themselves, in their right place. Ensemble playing demands first of all sincerity of purpose and a deep sympathy between the players.

Mr. and Mrs. Mannes's playing, for instance, evinces these qualities in a marked degree, and this is the explanation of their ever increasing success. They do not impose their personality upon the compositions they render, but seek to reflect the true spirit and content. The sincerity and directness of their appeal may not be consciously analyzed by the hearer, but its power is felt and it convinces.

C. P. P.

New York, Aug. 3, 1917.

Would Exempt Artists of Merit

To the Editor of MUSICAL AMERICA:

There seems to be no good reason why musicians as a broad class should claim exemption from military service. Music, as a general proposition, is obviously not yet an absolute necessity—at least not in this country, much as we may regret it. Thousands of self-styled musicians would never be missed if they were to leave a mechanical instrument in their place, be it in restaurant, "movie," or dance hall. Mechanical music at least shows invariable respect for such pitch and rhythm as was put into it, and if it is of high order it will train the people's ear.

The case is vastly different with the musician who is trained or gifted, the composer, conductor, or the interpreter of merit. They should have exemption. They should be kept out of danger, as one would keep safe the records of an archive during a conflagration, so they may serve in reconstruction afterwards. This is exactly what the French do in sending their art to us lest its fire may go out in their own country. Besides, there are many reasons, and they are obvious, why this class of musicians would not, anyway, be desirable soldiers, and they have already been stated. You need no "soloist" during a fight, very few conductors, and the rest—the less they think and feel the better.

If history mentions a few famous musicians who distinguished themselves as soldiers, it should be remembered that these volunteered to serve in racial, tribal, or religious wars.

Music is international, or at least we should make it so. Music is an art and its true devotees should ask for exemption from all and everything that may lead to narrowness and prejudice.

A BELIEVER IN MUSICAL BROTHERHOOD.

New York, Aug. 1, 1917.

The Oratorio Society's Troubles

To the Editor of MUSICAL AMERICA:

I have been reading with great interest the pros and cons regarding the troubles in the Oratorio Society. And I reflect that I have never heard such a rendition of "The Messiah" as was given last winter under the conductorship of Louis Koennenich. It was truly a revelation. I have heard this work innumerable times and have sung it, and none aroused my interest as this performance has done. Could we be given more such readings of these beautiful oratorios I firmly believe we could excite the public to new interest in these great works.

Cordially,
BEATRICE MACCUE.

HIGHTSTOWN, N. J., July 31, 1917.

Indispensable to "Little Town" Music Teacher

To the Editor of MUSICAL AMERICA:

Your paper is indispensable to the "little town" music teacher. I enclose a check for another year.

Very truly yours,
(Miss) VIOLA SLAUGHTER.
Jackson, Ga., July 31, 1917.

KEMP STILLINGS DESCRIBES LIFE IN RUSSIAN CAPITAL



Kemp Stillings, American Violinist

Kemp Stillings is one of the few American students who were privileged to gain intimate glimpses of Russian life, as during her residence in Petrograd, where she went for study with Leopold Auer, she lived with a Russian family. Miss Stillings discussed some incidents of her Russian life recently at Heath, Mass., at the country home of Frances Nash, pianist, where another chapter is being added to a friendship of long standing.

"During my seven years in Russia, of course, the conservatory and Leopold Auer were my chief interests," said Miss Stillings, "though my life there was all most interesting, for I lived with a Russian family and entered quite into the spirit of the country from the very start."

"The Auer classes were held twice weekly, and there were nearly thirty in regular attendance. Prof. Auer was very rigid with 'his boys,' but we all knew his attitude was the result of his sincere desire for our best development. These classes were not conducted according to any system but assumed more nearly the status of a competitive concert. One came with one's violin only when prepared to play, or when one believed one was prepared. If an idea failed to take effect at once, I have seen Prof. Auer tear the music in half and throw it across the room in the height of disgust. This, of course, is no reflection on the material the master had in hand, for among that number he had some of wonderful gifts. Several are now exceedingly well known in their native Russia."

As the president of the Imperial Conservatory was early attracted by Miss Stillings' gifts, she was invited to remain as a guest of his family during her entire stay in Petrograd. Here she enjoyed exceptional opportunities and was constantly thrown with the socially and musically elect. The young violinist was also in regular attendance at the opera and the several splendid series of orchestral concerts each season.

Kemp Stillings says: "Of all the fascinating Russian holidays, Easter is the most beautiful. At midnight the priests begin the celebration of the wonderful service, the music of which is truly divine. This service is attended by a vast audience, and outside the peasants wait, with their bread and cake, for blessings. At the close the attendants return to their homes for a feast of everything thinkable, a feast that remains spread for twenty-four hours."

"A beautiful custom of this season is the exchanging of tiny Easter eggs, with a kiss on each cheek and the lips. These are worn for six weeks after Easter, and are added to each season. The many different colors and quaint workmanship make them very beautiful. My collection of more than fifty is still prized."

GIVES ENCORES; DROPS DEAD

Aged Violinist Succumbs in Theater in Worcester, Mass.

WORCESTER, MASS., Aug. 10.—After responding to four encores for his excellent work in "A Trip to Happyland," a musical comedy which opened a week's run at the Lincoln Park open-air theater Monday, Charles De Marque, violinist, left the stage and dropped dead outside his dressing room door. De Marque, who was seventy-seven years old, was beloved by every member of the company. The performance was carried on without interruption and without the audience learning of the sad occurrence. Death was pronounced by physicians as due to heart failure.

Mr. De Marque was known as "Daddy" by younger members of the company and is sincerely mourned.

T. C. L.

A Champion of Civic Music Is Borough President Marks

Music a Necessity Which City Should Provide Freely, Says New York Official—A Foe of Those Who Would Pare Appropriation for Such Purpose—Is Cultured Music-Lover

IN Marcus M. Marks, Borough President of Manhattan, one encounters a public official whose home environment and natural bent have conduced to the making of a thorough-going and singularly well informed music-lover. "I am one of the oldest of nine children, all of whom grew up in a genuinely musical atmosphere and played an instrument," said the Borough President to a MUSICAL AMERICA representative. "And now, in turn, each of my five children shares my love for the art. Although my children are all grown up, music teachers still come to the house regularly.

"I believe firmly in the value of music as a force for the public welfare," went on Mr. Marks. "In the Board of Estimate I fought against reduction of the appropriation for music in the parks during the summer months. We ought to have as much good music as possible in the public parks, especially in a vast city like New York, which is cosmopolitan in the character of its population. Here, where we have so many representatives of the various foreign nations, there is pressing need for a language which all can understand and enjoy, the universal tongue—music. Music has a message that is common to the spirit of every one.

"A municipal symphony orchestra? If you mean by that a civic body to provide



Photo by Otto Sarony

The Hon. Marcus M. Marks, Borough President of Manhattan

music to the people for a smaller sum than do the private orchestras, I do not feel that it would enlist my sympathy. In my opinion, the city should not enter into such competition, but should give music to its populace without any charge whatever, on exactly the same principle that public baths and public schools are provided. The one improves the mind and spirit, the other the body. A human being should be clean inwardly as well as outwardly.

"Music elevates—music inspires—let us have music!" B. R.

COMPOSES MUSIC FOR "FRIEND MARTHA"

Uda Waldrop Has Also Written Music for Grove Play of Bohemian Club

UDA WALDROP, the young composer who has achieved considerable distinction within the last few years, has written the incidental music for "Friend Martha," Edgar MacGregor's production of Edward Peple's comedy, which had its initial Broadway performance on Aug. 6, at the Booth Theater.

Among the more recent compositions of Mr. Waldrop's are the music for "Nec-Notoma," the latest of the grove plays given by the Bohemian Club of San Francisco, and "The Hacienda," a Spanish play, which was produced by the



Photo by White, N. Y.

Uda Waldrop, American Composer and Accompanist

Family Club of San Francisco. He will also write the music for Rachel Crothers's "The Road to Yesterday," which Mr. MacGregor will produce later in the season.

Mr. Waldrop is also an accompanist of note, having played with Mme. Melba, Mme. Calvé, Fritz Kreisler, Mischa Elman and many other musicians of distinction. In addition, he claims the honor of being a brother of Oza Waldrop, leading woman of "Friend Martha."

Metropolitan Chorus School Soon to Reopen

The free evening chorus school of the Metropolitan Opera Company will reopen, as usual, in a few weeks, and voice trials will begin in a few days. The Metropolitan Opera Company, for a number of years, has been maintaining this school, in which American singers with good voices and a fair amount of

musical training, aspiring to the chorus, can acquire free in evening classes that repertory without which admission to the chorus would be impossible. Applications for voice trial are being received by Edoardo Petri, director of the chorus school, at the Metropolitan Opera House.

MUSICIANS AT STONY BROOK

Many Appear in Diversified Program for Red Cross Benefit

STONY BROOK, L. I., Aug. 6.—A notable group of musicians and dramatic artists appeared in the Stony Brook Auditorium on Saturday evening, July 28, in a memorable program for the benefit of the local Red Cross Chapter. Included in the list of those appearing were Mary Jordan, Andrea Sarto, John Campbell, Kurt Schindler, Emil Polak, Laurence Butler, Mrs. Beatrice Hubbell-Plummer, Harriet C. Youngs, Phyllis Neilsen-Terry and Willy Collier.

Miss Jordan's offerings included songs by Harry Burleigh and Mrs. H. H. A. Beach and the Gretchaninoff "Hymn to Free Russia," with English version by Vera and Kurt Schindler. Mr. Campbell was heard in songs by James P. Dunn, Oley Speaks and Carl Deis. Dix's "The Trumpeter" and the Korbay "Mohac's Field" were Mr. Sarto's offerings.

Mrs. Harriet Youngs gave a charming French group and the Woodman "My Soul Is an Enchanted Boat" and Miss Neilsen-Terry appeared in a group of Shakespearean numbers. Patriotic recitations by Mary Lawton and an inspiring series of tableaux completed one of the finest programs ever presented before a Stony Brook audience.

Marcella Craft to Make New York Operatic Début with San Carlo Company

The New York engagement of the San Carlo Grand Opera Company, which begins Monday, Sept. 3, at the Forty-fourth Street Theater and continues for two weeks, will mark the first grand opera appearance in the metropolis of Marcella Craft, the distinguished American soprano. Aside from her selection

for the leading rôle in Parker's \$10,000 prize opera, "Fairyland," given under the auspices of the Federation of Musical Clubs at Los Angeles, the New York appearance constitutes her American operatic début, and there is widespread interest in the event. It is understood Miss Craft will be heard in two of her most successful rôles—*Marguerite* and *Violetta*.

Mary Kaestner Enjoys Farm Life

Mary Kaestner, the soprano, who has won such favorable recognition throughout the United States as prima donna of the San Carlo Opera Company, is visiting her home near Los Angeles for the first time since she left for Italy seven years ago. Miss Kaestner finds time when she is not studying her rôles for "The Jewels of the Madonna," "Thais" and Verdi's "Requiem," to partake of all the joys of farm life. With her mother she is observing strictly the President's appeal for food conservation by preserving fruits for winter use.

Vernon Archibald in "All-English" Recital

Vernon Archibald, the popular baritone, gave an "all-English" recital at the Christian Church, Lincoln, Ill., on Friday evening, July 27, for the benefit of the Logan County Chapter of the Red Cross. His program included old Handel and Purcell pieces, von Fielitz's "Eliland" cycle, a folk-song group and American and English songs by Turner-Maley, Rogers, Aylward, Margetson and Dix. Mr. Archibald made a great success and was heartily applauded. Benjamin Hardin Burt was the accompanist.

Florence Ferrell's Tour to Open Sept. 10

Florence Ferrell, soprano, has been spending the summer at Amherst, N. H., and preparing her repertoire for next season. She starts on her first tour on Sept. 10, giving several recitals in and around Boston and in Albany and Syracuse and cities in that vicinity. Later she goes West and South, giving seventy-eight recitals and concerts up to the middle of December.

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[Signed] Stephen Commercy
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DELBERT L. LOOMIS, Asst. Treas. LEOPOLD LEVY, Secretary
address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor

PAUL KEMPF, Managing Editor

CHICAGO OFFICE:
Suite 1453, Railway Exchange,
Telephone Harrison 4383
Margie A. McLeod, Manager
Farnsworth Wright,
Correspondent

BOSTON OFFICE:
Wendell H. Luce, Manager
Room 1011, 120 Boylston Street
Telephone 570 Beach
Henry L. Gideon,
218 Tremont St., Correspondent

PHILADELPHIA OFFICE:
M. B. SWAAB, Manager
Fuller Building, 10 So. 18th St.
Telephone: Locust 358
H. T. Craven
c-o Philadelphia "Press"
Correspondent

CINCINNATI OFFICE:
Mrs. Lewis Hillhouse
of the Cincinnati "Times Star"
1542 St. Leger Place
SAN FRANCISCO:
Thomas Nunan
San Francisco "Examiner"

HAVANA, CUBA
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EUROPEAN OFFICES

PARIS LONDON
Mrs. Leonora Raines Helen Thimm
27 Avenue Henri Martin 12 Nottingham Pl., London, W.
ROME
Alfredo Casella, 13 Via Basilicata, Rome, Italy
(For complete list of correspondents see page 43)

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New York, August 18, 1917

FINANCING THE COMMUNITY CHORUS

The general tendency to democratize music has found one marked expression in the establishment of what is called the "Community Chorus." The movement has, as we know, swept the country, and there is scarcely a place of any size to-day where such a chorus has not been started, with more or less success.

In order that this movement might have something like uniformity of method, a convention was held this spring in New York, and a national organization formed. It was natural that those who have taken an interest in this movement, believing that it had not alone a social but a musical value, should look to New York for advice and guidance. Of the many questions which have been put to those interested in the New York organization, and also to the Editor of MUSICAL AMERICA, perhaps the principal one has been as to the best means to meet the expense incurred, which has, of course, varied according to the conditions in the various cities where these choruses have been started.

The problem of financing the New York Chorus was serious, as it involved larger expenditures, which were not required in other places, where, for instance, it was possible to get an auditorium for the rehearsals and the performances practically at little or no cost, while in New York it was necessary to pay considerable sums for rental alone.

It is understood that the expense of running the New York Community Chorus last year was something like thirty thousand dollars. Up to quite recently no financial report was issued, so that neither the members of the chorus nor even those interested in the movement had any idea of the amount of money required, or as to the identity of the subscribers. When the report came out it showed that the expenses consisted of rentals for large auditoriums, salary of the secretary and assistant, office rent, printing, postage, the salary of the conductor, and all those innumerable other expenses, wholly legitimate in their way, which are necessary to maintain the activity of such an organization.

It also appeared from the treasurer's report that while there had been a number of subscribers to the fund, the principal amounts had been contributed by a few people, notably Mrs. Schirmer, Miss Kitty Cheatham, and Mr. William Kirkpatrick Brice, the treasurer. Indeed, it may be said that practically 80 per cent of the whole amount needed was contributed by Mr. Brice, who had remained in the background all the time. Mr. Brice, who is the son of the late Senator Brice of Ohio, is very public spirited and is interested in a number of altruistic efforts. From the start he has been the backbone and mainstay of the New York Community Chorus. To maintain it he has devoted not alone of his means, but much of his time and energy.

Recently efforts have been made not to take from Mr. Brice's shoulders the burden which he has borne graciously and willingly, but to make the support of the chorus more general, so as not to have it depend upon the generosity and magnanimity of an individual, for the simple reason that if the movement depended principally upon an individual it would have no solid basis. Should such a person pass out, or not care to continue his support, or suffer reverses which might make it impossible for him to be as liberal as he had been, it is evident that there would be no substantial basis to the organization.

Apart from that, however, the whole idea of the chorus is that it is an absolutely democratic organization, and as such it should not depend upon the good will or the patronage or the public spirit of any one, or even of a half dozen persons.

Here arises, naturally, the question of method. It surely should be apparent, considering the splendid work the chorus has done, and the interest that it has aroused, that there must be, in a large city like New York, more than enough people who would gladly contribute to maintain it, and so place it upon not only a solid financial foundation, but make it as democratic in the manner in which it is supported as it is democratic in its fundamental idea. For ages music, even more than painting or literature, has been the protected child of public-spirited or socially ambitious people, who have included emperors, kings, princes and multi-millionaires. To-day the time has come to take music out of the hands of the few, from under this protection, democratize it and give it into the hands of the people. But, at the same time, in doing so it is the people who must rise up and contribute to its support.

It may be said here that if the burden of financing the New York Community Chorus has fallen particularly upon one man, it is largely due to the fact that from the start no explicit statement was ever made to the chorus or to those interested as to the money that was needed to finance it, and consequently, there has, no doubt, existed a misapprehension with regard to the amount required. Thus, at times, when collections have been made and two or three hundred dollars have been raised, those who have contributed no doubt thought that that was sufficient to maintain the organization and pay the expenses, when perhaps it only paid a fraction of the rental of the very auditorium in which the concerts were being given.

The time has come, especially considering the splendid work the New York Community Chorus has done under its talented and magnetic conductor, Harry Barnhart, considering also the wonderful interest it has aroused, particularly by its Song and Light Festivals in Central Park, when not merely the members of the chorus but public-spirited people generally should be asked to maintain the organization as having more than a mere musical and social value. The Community Chorus has a public value in creating a community spirit, in breaking down class prejudices, and particularly in making people realize what music means in our human life, that it is not merely for the intellectual few, or for fashion, or for the wealthy, or to be taken up as a fad.

In this situation it is our conviction that the utmost publicity should be given to the financial side of the problem, and the burden be shared, as it can easily be, by a large number of people. This could be done without in any way infringing upon the original idea, which was surely to bring together people of all classes, the poor as well as the rich. We also believe that it can be done in a manner which will not deter people from coming to the rehearsals, or from taking part in the concerts, even if they are not able to contribute the most modest sum.

Such appeals which have been put out, but only recently, have met with some response. With adequate publicity we are convinced that the result would be sufficient to meet all expenses and would make the organization rest upon contributions from all those who are interested in such work, rather than have it dependent upon the public spirit and generosity of one or two or three individuals.

If any mistake has been made, it is perhaps due to the modesty of the treasurer, Mr. Brice, who has perhaps hitherto refrained from the publicity which the situation demanded because of over-sensitiveness, lest he appear as the sponsor and main support of the movement. We believe, however, that the working out of the financial problem, with regard to the New York Community Chorus, on the basis we have suggested, will not only maintain the chorus, but will be a splendid example for those interested in the movement in other cities to follow. Thus the propaganda for the nationwide encouragement of music as belonging to the people in their daily lives will receive an impetus and be placed on a solid foundation such as it has not hitherto enjoyed.

In a word, if the community chorus movement is to mean anything, if it is to maintain the idea, and, indeed,

ideal which started it, its support is a matter of public concern and not of private enterprise, however well-meaning and altruistic.

John C. Freund

PERSONALITIES



An American Composer in Camp

Marshall Kernochan, recognized as one of this country's most gifted song composers, is seen here (indicated by cross) with his company at Plattsburg, N. Y., in the Officers' Reserve Training Camp. Last year the composer of the "Smuggler's Song" of Kipling spent two months at Plattsburg in training, and this year went to camp shortly after the United States declared war.

Huhn.—Bruno Huhn, the noted composer, has added tennis laurels to his other achievements, as he recently won the men's singles in the tennis tournament for the Herrick cup at Easthampton, L. I.

Franke.—Mme. Jeanne Franke, violinist and pianist, recently spent four weeks in Alpine, N. J., and she has also been resting in Nesconset, L. I. This week she is the guest of Mr. and Mrs. J. I. C. Clarke in Merriewold Park, Sullivan County, N. Y. She will return to New York, Sept. 1.

Lerner.—The prominent Russian pianist, Tina Lerner, lately appeared in an unfamiliar rôle—that of concert-singer. At a concert given in aid of the Red Cross in Carmel-by-the-Sea, Cal., where Miss Lerner is spending the summer, she scored a genuine success in a group of songs. Her husband, Vladimir Shavitch, acted as accompanist.

Morrissey.—Marie Morrissey, prominent New York contralto, is spending the summer at Howells, Orange County, N. Y. The "boys" of the Seventy-first Regiment are camped at Winterton, a short distance from Howells, and Miss Morrissey entertains them for Sunday dinners in consignments of six. She says they are dandy fellows and she enjoys their company immensely.

Salzedo.—Carlos Salzedo, the big little man of the harp, not content with his position as the leading harp virtuoso of the day, has given considerable time and attention to the study and investigation of the present day conditions of the harp in this country, in a desire to better the status and understanding of this instrument. In doing so he has managed to secure a very interesting official statement from the head of the instrument department of Chas. Ditson & Co., one which in the light of general belief is strangely contradictory, namely, that there are at the present time 3500 harpists in America.

Van Dresser.—Marcia van Dresser, former soprano of the Chicago and Metropolitan Opera companies, is spending the summer with her companion, Gertrude Norman, in Seal Harbor, Me., where she is practising daily with her accompanist. An extended tour through the South and West has been booked for the soprano this coming season, and various programs are in preparation which are to include many French songs. After having appeared for a number of years at the biggest opera houses in Europe Miss van Dresser is giving up the operatic stage temporarily for the wider scope of a concert singer, which has always been her ambition.

Bonnet.—Shortly after Joseph Bonnet arrived in New York last winter he decided to take a ride on a Fifth Avenue 'bus and see the city. The French organist was somewhat disconcerted on mounting the 'bus to have a military looking person come suddenly upon him, and deliberately aim what looked like a bulldog revolver at the organist's chest. Accounts of wild western hold-ups flashed through Mr. Bonnet's mind. Thereupon, he calmly held up both hands, and said not a word. Instead of going through his victim's pockets, however, the highwayman simply pointed impatiently at his mysterious weapon. The latter, on closer inspection, proved to be fitted with a slot, whose purpose slowly percolated through Mr. Bonnet's perception, and with an apology in his best French—and a sigh of relief which might readily be understood in any language—he deposited a dime therein, and returned to a contemplation of the landscape.

POINT and COUNTERPOINT



THE Broadway managers are arranging to eliminate all men from the choruses of the musical pieces this next season.

Come to think of it, were there many Men in the Broadway choruses?

The Republic of Liberia has declared war on Germany. Conductor, please let us have the Liberian national anthem. "Deep River," we believe.

A lacisum repap has taken a fancy to our idea of publishing musical news of years ago and has started a similar column, headed "Thirty-six Years Ago." You will observe that we are one year ahead with the news, as usual.

Our friend, the *Pacific Coast Musician*, under the heading "Eastern News," gives an account of a recital in Aberdeen, S. D.

Now we begin to realize what it means for artists to speak of their great success in the East.

At the same time we read the headlines, "Arizona Indians on the Warpath." We always thought that these Easterners would finally revenge themselves on certain composers.

We Expect Mr. Bernays to Sue Us for These Passing Remarks

Our idea of excessive cruelty would be to have an enterprising press agent drafted into the same regiment as several of his artist clients. Think of Mr. Bernays, for instance, in the same regiment as Caruso and Amato and these two artists taking part in a trench raid! It is forbidden, you know, to send out any kind of news.

This is another good reason why artists should not be drafted into military service.

Huh! A Tenor Like This One Never Existed Anywhere

A benevolent organization in a small city asked a prominent tenor who was summering nearby if he would sing at a concert they were giving, explaining that they could not afford to pay him his customary fee. The tenor magnanimously replied that the organization could pay him as much as he was worth to them.

When the concert was over the chairman of the body, a tall, deacon-like gentleman drawled out:

"We'll settle with you now, Mister. How much do we owe you?"

"You were to make your own terms," bowed the artist.

"So we were," said the chairman, pulling out his wallet. "Got change for a fiver?"

Sounds Like Certain American Artists Singing "America"

It is proposed that our soldiers in Europe learn all the anthems of our Allies. Why not pay a pretty tribute to the Russian revolutionists by learning their new anthem first? Here are the first couple of lines:

"Da zadravst-vu-yet Rooseeya svobodnaya stra na, Svobodnaya stikeeya veleekoi soozhdena."

More Confessions of an Interviewer

AS THE INTERVIEW WAS PRINTED:

In *eclaircissement* the distinguished young artist said: "While not protesting the inconcinnity of Tschai-kowsky's pullatating genius and while I fail to place myself in alignment with concurrent expressions as to the supersem-

ination of these manifestations of such empighted doctrinaires, yet, I must register my deep-seated aversion to the meandrical scrupulosity of these phylactery progenitors of jobber-nowling, clott-polling Boeotians and—etc., etc.

AS THE INTERVIEW ACTUALLY WAS:

How are you, Mr. —, how glad I am that you are to interview me! I read all of your articles every week and I think they're just great. I recognize your style even when you don't sign your articles. What should I talk about—blessed if I know?

Oh, yes! I'm learning some new Russian songs—aren't these Russians wonderful people? I think their music is just too deep for anything. Their folk-songs are so expressive, but no wonder! Yes, I love all of the Russian composers, especially—who was it who wrote the *Vulgar Boat Song*—ah, Tschai-kowsky! and—etc., etc.

Boy, Page Our Critics.

[From Adv. in New York World.]

Wanted—Good Operators on Singers

Ever Notice That —

The artist who tells you in a low and confidential tone of the vices and failings of his colleague is the same gentleman who describes your vices and failings to another colleague in the same low and confidential tone?

The musician who feels hurt if you fail to address him as "Professor" or "Maestro" or "Doctor" would usually be even more deeply offended if you submitted him to a musical cross-examination?

The woman who exploits her patriotism by knitting at the symphony concert would lose a great deal of her patriotism if she were compelled to do her knitting in the privacy of her own home?

The conductor who has "no time" to examine American compositions usually finds plenty of time to devote to interviews in which he describes his love of all things American?

The Hair-Raising Adventure of a Critic at the Draft Board

The critic was stating his claims for exemption:

"I have a wife and four children and a mother and father to support and I am not as strong as I look, sir," he was saying. A distinguished man in the far corner listened attentively, then he strode forward.

"Mr. Exemption Officer!" he cried. "This man is not telling the truth! He has no wife, he has no children, he lives all alone in the world and he has won a dozen medals as a champion athlete!"

The critic turned pale as he recognized his accuser. It was a local director whom he had treated very shabbily.

"You—you!!" hissed the critic, as he sprang forward. "I—"

Further details may be secured by watching our *Passed Away* column.

The Yellow Peril in Music

The officials of New York City are, as everybody knows, intelligent and indefatigable workers in the cause of good music. Just now they are in a terrible artistic quandary. Every time a foreign

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THE human voice at its best is the very height of perfection in musical tone production. To equal this wonderful quality is the ideal of makers of musical instruments.

Of course the character of a piano tone cannot be absolutely vocal. But the inspiring beauty of the Weber tone can only be compared with the perfection of the voice of a Caruso or a Melba.

There is a wonderful evenness of scale, a volume that is astounding—a vibrant, magnetic, appealing quality. And the rich, sonorous notes breathe forth from the instrument with the smoothness and freedom of organ tones.

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war mission visits this country for a loan—we mean a fraternal call—the music-loving officials of New York City provide a sumptuous musical program, Verdi opera for the Italians, a Tschai-kowsky symphony for the Russians, and so on. Iardon us for mentioning something that everybody knows so well.

The predicament is this: A Japanese mission is coming—and there's not a Japanese composer in the lexicon; only Miss Miura, and she's only a soprano.

What are the poor officials to do?

The next time we run into City Hall to chat harmonic form and the Neo-Russian school we are going to propose that the officials solve the problem by presenting "Madama Butterfly" in modified form. *Pinkerton*, the seducer of trusting Japanese girls, will be transformed into a Prussian Hussar lieutenant. We look for the moral support of the *Times* and the *Evening Telegram*.

CANTUS FIRMUS.

MUSICAL NEWS OF THIRTY-FIVE YEARS AGO TO-DAY

Wagner's Latest Work, "Parsifal," Given at Bayreuth—Metropolitan Opera House Nears Completion

MUSIC AND DRAMA, the leading musical periodical of its time, published by John C. Freund, contained the following news in its issue of Aug. 19, 1882:

BAYREUTH, July 25.—This latest work of Wagner ("Parsifal") is no opera and perhaps should not be given on the regular operatic stages.

It must be said that the great composer does not show a decline of genius with his advancing age, as is the case with some composers. There is the same passion, the same inventive powers as before and, while it cannot yet be said whether "Parsifal" will in future stand beside Wagner's other great operas (I think there are reasons why it cannot), he has given in this sacred opera, with its peculiar religious tenor, something entirely new and original to the operatic stage. The orchestra did wonders under Herr Levi's able direction.

Now when we consider all of this, the question arises, "What will Wagner do next?"

LACHMUND.

About a year ago, Sept. 5, 1881, work was commenced on the Metropolitan Opera House. To-day the half completed structure covers the greater part of the block. A year hence, perhaps, it may be thrown open to the public. The "sinews of war" are supplied by such

men as Vanderbilt, Roosevelt, Pierpont Morgan and other capitalists and whose names stand as a guarantee of the final completion of what will be the most complete, the most substantial and the safest place of amusement on the continent.

Mme. Materna only receives \$1,500 for the whole series of Bayreuth performances.

Remenyi will pass the winter in Cuba and Mexico.

Signor Scarlatti has undertaken the management of La Scala. He promises to engage Gyarre and will produce "Dante," a new ballet by Monzotti.

Even the enterprise of the *Herald* availed not at Bayreuth. Its reporters, who hobnob with kings and kaisers, smoke cigarettes with Sultans, drink coffee with the commander of the faithful and have the entrée to all the coulisses of Europe, could not penetrate into the shrine of Wagner—or rather, Mr. Potter did penetrate into the theater, but was discovered before the rehearsal began by a vigilant servant of the master, who metaphorically kicked the *Herald* out. The London critics had not money enough to bribe their way in like their New York colleagues and contented themselves with looking through key-holes.

NEW MUSIC VOCAL AND INSTRUMENTAL

SIX ETUDES. By A. Scriabine. Edited by Félix Fox. (Boston: Boston Music Co.)

Mr. Fox has chosen six of the finest of the Russian master's piano studies and has edited them with the sympathy that he brings to modern music, especially that of Russia and France. There are Nos. 2, 3, 7, 8, 9, all from Op. 8, and also No. 7 from Op. 42. It is an album with which all concert pianists unacquainted with the *études* of Scriabine—and there are many such—should make themselves acquainted.

"HARK! HARK! LOVELY MAIDEN." Arr. by John Emil Ecker from Paderewski's Minuet. "Hymn to Liberty." By Edouard Remenyi. Arr. by John Emil Ecker. (Toledo: Ignaz Fischer.)

In listening to Mr. Paderewski's delightful Minuet many have been given much pleasure. Surely one of the most beloved piano pieces of our day, it deserves a resetting to extend its popularity. Mr. Ecker has arranged it in excellent style both for mixed chorus and for three-part chorus of women's voices. The words are by Eleanor Ecker. The arrangement is dedicated to Mrs. S. M. Jones, director of the Eurydice Club of Toledo, Ohio.

The Remenyi "Hymn to Liberty," words by Amadeus Beale, is a straightforward tune, set by Mr. Ecker for unison chorus with piano accompaniment.

"A ROSE." By J. Frank Frysinger. (Philadelphia: Theodore Presser Co.)

We know Mr. Frysinger as the composer of many excellent organ pieces and also of numerous teaching and *salon* piano compositions. As a song composer he is new to us.

This song, dedicated to Mrs. Clarence Eddy, is melodious and grateful and will be very useful in teaching.

THREE FANTASIE PIECES. "Pastel," "Tendresse," "Valse-Serenade." By Cedric W. Lemont, Op. 18. (Boston: Oliver Ditson Co.)

These are unquestionably the best pieces we have seen by Mr. Lemont in a long time. He has a truly Gallic sense and writes always with grace. As teaching pieces, these are invaluable.

"OH, RED IS THE ENGLISH ROSE." By Cecil Forsyth. "Serenata in A Flat." By Charles Huerter. "The Three Republics." By Charles Fonteyn Manney. "Marching Song of Freedom." By Henry Clay Work. New Text by Louise Ayres Garnett. "The Freedom of the Seas." By William Arms Fisher. "O Peerless Flag!" By William Arms Fisher. "Avec leurs Fusils." French air adapted by Chalmers Clifton. Text by Lieutenant-Colonel Paul Azan. (Boston: Oliver Ditson Co.)

Not a war-song, but a song brought into being by the war is Mr. Forsyth's "Oh, Red Is the English Rose," a setting of a poem by Charles Alexander Richmond. Mr. Forsyth's music is finely impressive in an objective way; he is not unfurling banners, he is not sounding an

alarm, but he is contemplating the tragedy of "the men who sleep and never return," glorifying them at the close of the song with the "love that never and never can fail." The song was written in memory of T. M. B. (presumably a friend of the composer), who died at Ypres on May 2, 1915. It is published in two editions, for high and for medium voice.

A very pleasing piece is Mr. Huerter's *Serenata*, only two pages in length, an example of the two-part song form, not very often done these days.

Mr. Manney comes before us in a new rôle these days—a composer of a patriotic march. There is a real "grand march" introduction, followed by the "Marseillaise." Then comes the old Russian hymn—we fail to see its appropriateness now that with the Russian Re-

"BARBER" REVIVED AT RAVINIA PARK

Audience of More than 5000 Applauds Performance—Other Italian Operas Well Sung

Bureau of Musical America,
Railway Exchange Building,
Chicago, Aug. 13, 1917.

A SPLENDID production of "The Barber of Seville" was given Saturday evening at Ravinia Park to an audience of more than 5,000. Not in any previous year could Ravinia Park have offered "The Barber" to the north shore. Only this season have the proper singers all been available, for the performance was made possible by the presence of Florence Macbeth and Salvatore Giordano. Miss Macbeth and Mr. Giordano treated the fragile beauties of this work with utmost reverence and the other principals likewise did well. The comedy bit of the housekeeper drew its laugh through Miss Latham's presentation of it. Millo Picco, as *Figaro*, sang with his customary vocal excellence and with a comedy manner that made all the traditional points, notwithstanding its restraint. Restraint also influenced Mr. Scott (*Basilio*) and Francesco Daddi (*Dr. Bartolo*). The ensembles all went well, except once or twice, when the beat of Mr. Papi's bâton became a bit too fast for a singer or two.

On Sunday night "La Bohème" was presented, with Edith Mason as *Mimi*; Irene Pavloska, as *Musetta*; Morgan Kingston, as *Rodolfo*; Millo Picco, as *Marcel*; Henry Scott, as *Colline*, and Louis D'Angelo as *Schaunard*. Miss Mason made a very pretty and pathetic *Mimi*, and sang with great feeling. Irene Pavloska also did very effective work.

Monday evening was given over to a concert by Marguerite Beriza and Frances Ingram. Richard Hageman, the very efficient conductor, had a splendid program as usual. Mr. Hageman is a musi-

public all old régime things, hymns and all, must go—and finally "Oh Columbia, the Gem of the Ocean." It is written with sure musicianship and is the best thing of its kind for the piano that has recently been issued. It is also published for piano, four hands, orchestra and band.

Mrs. Garnett, whose songs we remember with pleasure, has written an admirable text to the melody of "Marching Through Georgia." The melody of Henry Clay Work is too good a one to lose and as the original text has always been offensive to Southerners, because it recalls Sherman's march to the sea, it is well that the tune can now be sung with other words that deal with freedom for mankind. The edition at hand is for a medium voice with mixed chorus on the refrain and piano accompaniment, the splendid work of N. Clifford Page.

Mr. Fisher's "O Peerless Flag!" and "The Freedom of the Seas" have been commented on when they appeared in choral versions a few months ago. They are both stirring songs of their type.

The lovely "Avec mes sabots," made familiar in America by Edmond Clément, has been pressed into service as a war-song. Lieutenant-Colonel Azan has written for the Harvard regiment the new text "Avec leurs Fusils" ("With Their

cian through and through, and leaves nothing to be desired in his conducting of either the opera scores or concert programs.

On Tuesday evening "Il Trovatore" was repeated with Morgan Kingston as the *Troubadour*, and on Wednesday evening, "The Barber of Seville" was again given. On Thursday afternoon at 2:15 the story of "Rheingold," in words and music, was given by Mrs. William Spencer Crosby, and an hour later a program for the children, including numbers by Wagner, Mendelssohn and Tchaikowsky, with Richard Hageman conducting.

"Madama Butterfly" was the bill Thursday evening, with Edith Mason as *Cio-Cio-San*, and Frances Ingram as *Suzuki*. On Friday night a repetition of "The Jewels of the Madonna" was made with Carolina White and Salvatore Giordano, and the second act of "Cavalleria Rusticana" was sung with Marguerite Beriza and Orville Harrold.

The Chicago Band Association had as guests last Thursday evening the members of the Chicago Association of Commerce and their families and friends at a concert in Grant Park. Conductor William Weil gave a program of popular numbers, with a chance for community singing. In appreciation of the work which the Chicago Band is doing, the sum of \$2,000 was cabled by Mrs. Harold McCormick to the finance committee of the Chicago Band Association to help along the good work.

Helena Proudfoot, pianist, artist pupil of Howard Wells, last Friday afternoon furnished the second of the series of programs which Mr. Wells is giving in his studios for his summer class. Miss Proudfoot revealed considerable power and poetic insight in her playing of the Beethoven "Sonata Appassionata" and convinced her listeners that she is a brilliant and virile young artist.

Harold Henry, pianist, who is devoting the summer to the preparation of his programs for next season and to teaching an enthusiastic class of gifted pianists, will go East, Sept. 1, for a month's outing in New York City and New England. He will return to Chicago Oct. 1, resuming his teaching on that date in his studios in the Fine Arts Building. He is already in receipt of a large number of applications for lessons next season. Mr. Henry will open his concert season with his engagement as soloist with the Chicago Symphony Orchestra at its fourth pair of concerts on Nov. 9 and 10.

Charles W. Clark, American baritone, and Lillian Wright, accompanist, gave the program at Fort Sheridan last Tuesday evening for more than 1,500 soldiers. A great reception was accorded Mr. Clark.

John Rankl, bass baritone, gave a concert at the Great Lakes Naval Station Thursday evening and at the municipal pier Friday evening for the benefit of the Engineers' Corps.

Indians Entertain Pittsburghers in "Hiawatha"

PITTSBURGH, PA., Aug. 13.—Pittsburghers are being entertained by a performance of Longfellow's "Hiawatha" by some fifty Indians, who have chosen a ravine back of West View to stage the production. To these players "Hia-

Guns"), and Mr. Clifton has made the arrangement, which is to be sung by a solo voice and unison chorus.

"NIJINSKY" (Mazurka), "Gavotte des Eco-lers," "Liebeshymne." By Francis Macmillen. (New York: Carl Fischer.)

Mr. Macmillen's gift as a composer of violin music has already been discussed in this column. These new pieces, "Nijinsky" and "Liebeshymne" ("Hymn of Love") are two praiseworthy examples, short numbers, certain in their ideas and also in their structure. "Nijinsky" is a delightful mazurka, while the "Hymn of Love" is a broad melody set in finely contrived double-stopping.

The "Gavotte des Eco-lers" is a transcription of a piece by one Chantrelle, a charming *Allegretto*, with a deftly managed piano accompaniment, for which we must congratulate Mr. Macmillen.

A. W. K.

New Music Received

SONGS

"Two Children's Song Bits." By Horace Johnson. "Ballymacloe." By Charles P. Scott. (New York: Carl Fischer.) "Keep on Hopin'." By Kathleen Heron-Maxwell. (New York: Boosey & Co.) "Good Morn'g." By Seneca Pierce. (Boston: Seneca Pierce.) "Dear Little Boy o' Mine." By Walter Rolfe. (New York: Wm. A. Pond & Co.)

watha" is a sacred work, and their performance, considering that they have never been accused of being good pantomimists or even good singers, is a creditable one.

WAR HYMN FOR "SAMMIES"

"Avec Leurs Fusils" Composed by Col. Azan for Our Boys in France

According to the New York *Morning World*, Lieut.-Col. Paul Azan has written a battle hymn in French for use by the American troops in France. The Colonel is head of the French mission which is instructing the Harvard regiment in trench warfare, and the title of his song is "Avec leurs fusils," which means "With Their Guns."

In the verses the soldiers are marching with martial stride and high hearts through France, going up to battle, not as of old with England, but for France and the freedom of the world. The banners of France and the Stars and Stripes float over their ranks as they spread into battle line to meet the enemy. The keynote of the song "With Their Guns" continues until the last verse, when those who are shot go down "With Their Guns."

Beryl Rubinstein, pianist, will concertize more actively than ever this fall. Under Loudon Charlton's management, Mr. Rubinstein will open his season with a recital in Aeolian Hall, New York City, where he has already been heard on six occasions, and then will make an extended tour through the South and West.

Francis Stetson Humphrey, baritone, a pupil of Sergei Klubansky, has been engaged as soloist for the West End Presbyterian Church, N. Y.

ELIZABETH DICKSON Contralto

Admirers of the art song have not been offered anything this season to compare with Miss Dickson's recital, both for the interest of the program and the manner of its presentation.—*Philadelphia North American*.

Miss Dickson possesses a remarkable voice and was given a merited ovation by her hearers.—*Wilkesbarre Record*.

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THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

Fifty-third Article: Giuseppe Verdi's Poet-Collaborators (XII)

IT often has been said that Verdi might be considered his own librettist. That has to be taken with a grain of salt, of course. It is a fact that the maestro himself selected his subject, that he was responsible for the construction

of the libretto, that he proposed the changes of the original material and often insisted upon them in the face of the protesting poets, but the real working out, *i. e.*, the wording and the poetic language, had to be contributed by the poets. Still, though lacking creative literary talent, Verdi's critical judgment was remarkably good in this direction, too.



Maurice Halperson

Verdi's librettists (Solera, Romani, Piave, Cammarano, Somma, Maffei, Scribe, Ghislanzoni and Boito) constitute an extraordinary group, indeed, and it is worth while to scrutinize them closely.

The first man who presents himself as Verdi's collaborator is of the most interesting and picturesque type of all. Temistocle Solera, who is responsible for the final version of "Oberto, Conti di Bonifacio," Verdi's first opera, can boast of a biography which makes him appear the hero of a real romance. Born in 1815, the son of a political martyr, he was a real giant and had the strength of a Samson, for he was able to break a horseshoe with one hand. He was known as poet and composer when Verdi met him. His intellectual gifts were remarkable, although they never developed to the highest degree on account of the man's lack of stability. He was fairly successful as an operatic writer, his opera, "Ildegonda," having been performed at the Scala with marked success in 1840.

Solera's methods were peculiar, to say the least. Verdi is authority for an interesting tale concerning him. One day Verdi missed the manuscript of an overture he had written. He hunted for it everywhere, but was unable to find it. How great was his surprise, then, at the premiere of his friend's aforesaid opera to hear his own overture played at the beginning of the work! When he expressed his surprise to Solera, that Bohemian smilingly answered: "Why should there be ceremony between friends? I found a fat plum in your garden and I ate it!"

Friendship with a Queen

Solera's best contribution to Verdi's output was the libretto of "Nabucco," the opera known to us as Verdi's first great success. The libretto was originally destined for Otto Nicolai, the composer of the "Merry Wives of Windsor," who, however, found "Nabucco" unsuitable. I told in one of my preceding articles the story of how Impresario Merelli, one of the best friends Verdi ever had, induced the young composer, who was then completely broken by the failure of his second opera, "One Day King,"

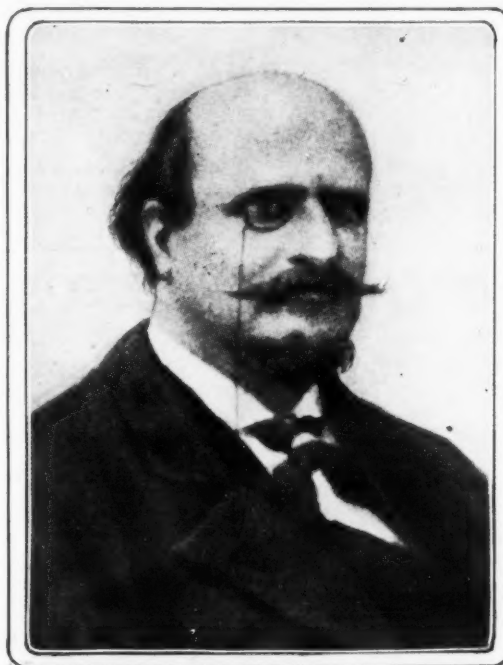
following the premature death of his first wife and his two infant children, to try his fortune with another opera. After "Nabucco" Solera wrote the following Verdi libretti: "I Lombardi," "Jeanne d'Arc" and "Attila."

Although the combination Verdi-Solera had proved effective, it came to an end with the last named work, as serious differences arose between poet and composer. Verdi showed his domineering spirit at that time in trying to dictate conditions to Solera, while the latter insisted on having his own way. So the two artists separated, but *sans rancune*. It was a pity, as Solera could have

cabinet members and high diplomats, if he took a dislike to them. Isabella's latest favorite had many enemies, of course, and one night only his Samson-like strength saved him from being stabbed, when he was attacked by three hired assassins. He beat two of them into unconsciousness and averted the stiletto of the third, so that it merely penetrated his hat.

The Terror of the Brigands

Solera was then appointed artistic director of the Royal Opera and found time to write several libretti for well-known composers. But one day he dis-



Left to Right: Temistocle Solera, a Real "Bohemian," One of Verdi's Successful Librettists; Vincenzo Bellini, the Great Italian Composer; Felice Romani, the Famous Poet and Librettist

become to Verdi what Romani had been to Bellini. They had passed many hours of pure artistic enthusiasm together, as the same flame of youthful ardor, ambition and patriotism burned in the hearts of both young men. Count Monaldi tells us that Solera, in bringing Verdi the words of the terzetto in the opera "Lombardi," which is to be considered the most inspired dramatic situation of the work, told his friend and collaborator: "Now it is your turn!" Verdi started to work immediately and summoned Solera after one hour, playing the music he had just composed. The last note was hardly finished when poet and composer embraced each other, shedding tears of joy and satisfaction.

Solera's life became more and more romantic after his break with Verdi. After presenting another opera, "Il contadino d'Agliate" ("The Peasant from Agliate") at La Scala, he started on the career of opera singer and of flute virtuoso. In order to escape the Austrian police, who were after him on account of a duel in which he killed the husband of his Dulcinea, Solera fled to Spain, where he became prominent in a very short time. First he filled the position of conductor at the Royal Opera House in Madrid. After having been presented to Queen Isabella, an astonishing period in his career began, and the court of Madrid had much to say about the intimate relations between Her Majesty and the bohemian. Solera was considered a strong political factor also. He interfered in state affairs and even displaced

appeared from Madrid as quickly as he had come and Paris was the next place for his exploits. He was known to enter Napoleon III's private apartments in disguise and it was even said in court circles that Napoleon sent him on an intimate diplomatic mission to the Piedmontese statesman, Count Cavour. Solera was entrusted later on by General Lamarmora and even King Victor Emmanuel II with similar messages.

After Italian unity had been declared, the indefatigable Solera entered the Italian police service. He did effective work in breaking up brigandage in the province Basilicata and was most resourceful in inventing new ways in this war on the brigands. He disguised his own men as brigands and thus succeeded in finding their long-hidden headquarters. In a hand-to-hand fight he killed Don Paolo, the "terror of Basilicata," chief of the band, cut off his head with one stroke and put it on a high post as a warning for others.

After this service Solera was appointed chief police executive of Florence, then the capital of new Italy. From Florence he was called to Palermo in the same capacity, and there his oratorical gifts succeeded in quelling a public uprising. Then Bologna wanted the energetic man in order to rid itself of a dangerous gang of criminals. He would not have been Temistocle Solera if he had not fulfilled his task admirably.

In 1868 we find Solera at the head of the police in Venice, whence he was called by the Khedive of Egypt to Alexandria to form a new police organization. There he directed the great popular festival at Ismailia, for which—a rare combination of police director, poet and composer—he wrote a hymn, which was received with enthusiasm.

After a few unhappy financial speculations at Milan, where he lost almost all the money earned in preceding years, Solera established himself as a merchant in antiques. There he talked about rare

pictures, old books and bric-à-brac with the authority of a connoisseur. He was quoted as saying: "I never knew old things had such value, otherwise I would not have thrown away anything in my life. But there is one old thing with which you cannot make money; only for my wife there has been no bid so far." We note here the surprising fact that such a wanderer had a wife.

The Viennese World's Exposition of 1873 proved to be Solera's financial death blow. He exhibited many bogus antiquities, which he had accepted as real, and lost every cent he had. He was seen later on in Paris and London, but only intimate friends could have recognized Temistocle Solera in the shabbily dressed, tottering old man. He died in 1878 in Milan, sixty-three years old, in the home of his wife, who had given shelter to the unfortunate man who had failed to appreciate her value in his more prosperous days.

Mr. Gatti-Casazza tells me that a marble tablet to Solera's memory exists in Ferrara, Mr. Gatti's native city, where Solera, too, was born.

Bellini's Favorite Librettist

The librettist of Verdi's second opera, "One Day King," was the most famous

of them all, with the exception of Arrigo Boito. This was no less a personage than Felice Romani, the famous poet and favorite librettist of Bellini and Donizetti, who had been hailed as the worthy successor of the celebrated Metastasio, whose six dozen or more libretti had been used by almost all contemporary composers. The partnership with Romani (1788-1865) was considered by every composer to represent a half-won battle, as his imagination and judgment for theatrical effects were just as great as the poetic beauty of his language.

Romani possessed a smaller talent than Metastasio, but his work must, nevertheless, be considered a great improvement over that of his famous predecessor. With Metastasio, dramatic action always was a secondary matter and only looked upon as supplying opportunities for writing melodies of the most brilliant and grateful sort. Metastasio's characters have no actual life, as they were either angels or devils. His opera texts consisted of long dialogues, which the composer had to set to music in secco recitative with piano accompaniment. Not until the end of each scene did Metastasio offer the composer occasional

[Continued on page 22]



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THE ROMANCE OF MUSIC

[Continued from page 21]

rhymed lines, having all the assonant charm peculiar to his poetry.

Romani did away with the pedantic structure of this formula and offered the composer human beings as characters, genuine dramatic situations and the whole charm of his gift of poetic language. Verdi struggled valiantly against the "Metastasio stanza" and Piave, who was rather old fashioned, had to cede completely on this subject.

Romani was a real tyrant, who made conditions for composers and admitted no argument anent his texts. There was only one man who had any power over him, Vincenzo Bellini, for whom the despot showed a friendship and a willingness to please bordering on fanaticism. When Bellini in 1830 had heard Donizetti's latest opera, "Anna Bolena," he was so impressed by its dramatic power that he informed Romani he would never compose "Ernani," which libretto the poet had written for him. Such defiance would have met with rough treatment at the hands of the poet if it had come from anyone else. In this case he used only the following meek words: "It seems to me that you rather abuse my kindness, *caro Vincenzo*. You probably know what an inexplicable power you have over me. So do not worry—I have another good libretto for you." And Romani wrote "La Sonnambula" for his friend, and this libretto, taken from a ballet, "The Two Swiss Fiancés," by Auber, may be considered, excepting "Norma," his best work.

Romani showed the same kindness to Bellini when the latter wrote his "Norma." He had to rewrite the celebrated "Casta Diva" eight times before he succeeded in pleasing the exacting and nervous Sicilian maestro. He wrote seven libretti in all for Bellini, while three of his works, "L'Elisir d'Amore," "Parisina" and "Lucrezia Borgia," were set to music by Donizetti. Composers such as Rossini, Meyerbeer, Pacini, Simon Mayr, Carafa, Luigi Ricci and—last but not least—Verdi were eager to obtain Romani's services.

It was fortunate that Romani and Verdi, both of a self-willed and domineering nature, saw so little of each other; otherwise, the clash would have been sure to come and would have proved terrific. Their intercourse was limited, as I have mentioned before, to one work: "Il falso Stanislao" ("The False Stanislao"), which had been set to music by the German, Gyrowetz, and produced at La Scala without success many years before. Verdi set this libretto, which was rebaptized "One Day King," under the trying circumstances of which we have heard before. Although this opera proved Verdi's greatest failure, he always considered the fact that Romani

had written the libretto as a good omen for his whole career.

"Stanislao," which was intended to be of a comical nature, although little real humor was evident, deals with the fate of the young Polish king, Stanislaus, who was then near the loss of his throne and his life. When the danger seemed imminent a faithful cavalier offered to appear as the king in order to make possible the latter's escape. Stanislaus fled to Warsaw, where he found friends, and so everything ended happily. No wonder neither of the two maestri, Gyrowetz and Verdi, was inspired to overwhelmingly comical effects by this lame story!

BRADY ENDS DENVER SEASON

Vocal Teacher Returning East—Preparing for City Organ's Installation

DENVER, Aug. 4.—William S. Brady, the New York vocal teacher, who first came into touch with the musical life of Denver last summer when he taught here for five weeks, is just closing his second summer term at the studio of Bessie Dade Hughes, and will return to the East next Thursday. Mr. Brady's Denver visits have served to inspire several of our singers to make a pilgrimage to New York for study.

N. J. Corey, prominent musician of Detroit and manager of symphony or-

PLANS WOMEN'S ORCHESTRA IN BOSTON

Max Donner to Conduct Organization of Amateur and Semi-Professional Players

BOSTON, Aug. 6.—Max Donner, the former concertmaster of the Seattle Symphony Orchestra, has recently located in this city and has established a class of students in his Steinert Hall studio. He has gone under the management of Richard Newman of Steinert Hall for his concert activities of next season. Mr. Donner appeared most successfully at the end of last season in a joint recital at the Copley Theater with Hans Ebell, the local pianist. In October he will give his own first recital here, probably in Steinert Hall.

Mr. Donner is an American by birth and received most of his musical education in the Royal Conservatories of Berlin and Brussels. He has made concert tours through Holland, Belgium and Germany and has toured a part of this country in company with Mme. Schumann-Heink.

While holding the aforementioned position in Seattle Mr. Donner added much

chestral concerts there, was a guest of Mr. and Mrs. J. C. Wilcox here last Thursday while en route to Estes Park. Marie Rappold, operatic soprano, sang at the Boulder Chautauqua recently, and several Denver musicians made the pilgrimage to Boulder to hear her.

Hattie Louise Sims, prominent Denver vocal teacher, is spending August at a California seashore resort.

The management of the Denham Building, one floor of which has been occupied as music studios, recently ordered all musicians to vacate. Several of the prominent musicians formerly located there have moved to Wolfe Hall, which has become the recognized studio building of Denver.

Alterations necessary for the accommodation of the new municipal organ have been begun at the Auditorium. Concrete foundations and structural steel work are being installed at an expense of several thousands of dollars. Mayor Speer already has in hand applications from several candidates for the post of municipal organist. It is likely that a few of those whose credentials give the most promise will be asked to demonstrate their ability to handle the new organ before a selection is made.

J. C. W.

Clarence Adler to Play for New York Board of Education

Clarence Adler, the New York pianist, has been engaged by the Board of Education for three recitals at Hunter College, New York City. On Oct. 10 he plays a classical program; on Oct. 17 a modern program and on Oct. 24 a program of Chopin compositions.

SERGEI KLIBANSKY CLOSES HIS MOST SUCCESSFUL YEAR



Sergei Klibansky, the Prominent Vocal Coach of New York

Sergei Klibansky, the prominent New York vocal coach, has just brought to a close his most successful season. During the winter and spring he gave no less than thirty-nine pupils' recitals, and during this period, has prepared about a dozen singers for a debut next winter. Among these are Lotta Madden, soprano; Felice de Gregorio, baritone; Vera Coburn, contralto; Helen Weiller, contralto; Charlotte Hamilton, contralto; Stassio Berini, tenor; Herma Dalossy, soprano; Ellen Dalossy, soprano; Alvin Gillette, baritone, and Valeska Wagner, mezzo-soprano. Among those whom Mr. Klibansky has brought out in previous years are Jean Vincent Cooper, Genevieve Zielinski, Marie Louise Wagner, Lalla Bright Cannon, Gilbert Wilson, Betsy Lane Shepherd, Ann Murray Hahn, Arabella Merrifield, Stetson Humphrey and many others.

Mr. and Mrs. Klibansky, with their baby daughter, Sonia, are spending their vacation in the heart of the Adirondacks, and will return to New York about Sept. 1 to reopen the Klibansky studios.

Concert in Newport, R. I., Nets Tidy Sum for Red Cross

NEWPORT, R. I., Aug. 5.—The fund of the Newport Chapter of the American Red Cross was recently swelled by more than \$600, the proceeds of a concert given in the Casino Theater. The event was under the direction of Mrs. Mary Curley Rooney. An attractive program enlisted the services of Rae Kilmer, harpist; Miss Curley, soprano; Riccardo Bonelli, baritone; Mrs. Rooney, mezzo, and Mildred Macomber, interpretative dancer.

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more to the musical life of that city. He formed the Donner Symphony Orchestra, which gave many important concerts throughout the Northwest. He is also a composer of no mean abilities, his most important works being his Symphony in D Minor, suite for large orchestra; fantasies, concertos, solos, etc., for the violin.

Mr. Donner plans next season to form a women's orchestra in this city of amateur and semi-professional players and to conduct its performances. He will also be heard in a trio, of which the other members will be Carl Webster, the cellist, and Mrs. C. G. Brooks, pianist, of this city. The Donner-Webster Trio already has several engagements booked for next season.

W. H. L.

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LEADER IN SCORE OF MUSICAL ACTIVITIES IN SAN ANTONIO

Mrs. Eli Hertzberg Has Organized and Presided Over the Destinies of Singing Societies, Orchestras and Musical Clubs of Various Description and Aided Music and Musicians in Many Other Ways

SAN ANTONIO, TEX., Aug. 11.—San Antonio possesses in Mrs. Eli Hertzberg one of those rare characters who, while not a professional musician, is both so situated and so inclined as to render music and musicians the greatest possible assistance. By giving unstintingly of her time, by the use of her great executive ability, by the presentation of medals, by the organization and direction of music clubs, by the organization and business management of singing societies and orchestras, by managing local appearances of artists and in a score of other ways, Mrs. Hertzberg has for many years been one of the most potent factors in building up music in San Antonio. The history of few musical organizations here would be complete without a reference to her and her influence is not merely local either. It is reflected in State work and in not a few cases in musical development beyond the borders of Texas.

Mrs. Hertzberg (née Goodman) was born in New York City, educated in its public schools and later graduated from its Normal College. She was married to Eli Hertzberg, one of the pioneers of Texas, and has lived in San Antonio since her marriage. She is an ex-member of the San Antonio School Board and a member of many philanthropic organizations. While president of the Texas Federation of Women's Clubs, she was influential in getting better laws passed enabling women to control their own property. She has been a member of the boards of the Carnegie Library, Humane Society and Southwestern Juvenile Training School; has been president of the Texas Free Kindergarten Association, San Antonio Women's Club, San Antonio History Club, Stephen F. Austin Mothers' Club and the San Antonio Federation of Women's Clubs; she is also president of the San Antonio section of the Council of Jewish Women and first vice-president of the National Council. She is a member of the Texas Women's Press Association, life member of the Y. M. C. A. and sustaining member of the Y. W. C. A. and member of the board of directors of the Battle of Flowers Association. She was chairman of the Texas Commission of the Panama-Pacific Exposition.

Mrs. Hertzberg organized and is life president of the Tuesday Musical Club and also organized and is president of the San Antonio Symphony Orchestra. Connected with these two main organizations are several other musical associations, and more recently Mrs. Hertzberg has organized many of the different



Mrs. Eli Hertzberg, Leading Spirit in Many San Antonio Musical Enterprises

musical clubs and societies of the city into a whole for the purpose of bringing more and better artists to San Antonio. Through this larger body she is endeavoring to arrange for a season of grand opera. Mrs. Hertzberg is now giving most of her time to the development of music and loses no opportunity to bring talented young musicians to public attention and extend sympathetic aid in the development of their abilities.

CLARA D. MADISON.

YALE STUDENTS IN JOINT RECITALS FOR RED CROSS

Bruce Simonds and W. Q. Porter Perform Splendid French and Russian Music for Benefit Purposes

HARWICHPORT, MASS., Aug. 8.—Doing their bit for the Red Cross, Bruce Simonds, pianist, and William Quincy Porter, violinist, both members of the Yale College School of Music, have already turned over more than \$1,800 to the treasury of the war benefaction. A tour was planned through New England Cities, which began at Waterbury on July 5 and will end Aug. 15 at some point in the White Mountains. Each concert is arranged by some local representative of Red Cross work, frequently with the addition of a vocalist or reader of local celebrity, though the programs offered have been entirely complete in themselves.

Messrs. Simonds and Porter are musicians of much more than ordinary ability. The former completed both his academic course and his course in the Yale School of Music last June, but owing to the rule which forbids the University to confer two degrees in the same year, will return to New Haven again this fall as secretary to the Music School and will receive its degree in 1918. Thereafter he will devote his time entirely to professional musical study. Mr. Porter is a member of the class of 1919.

The programs presented for Red Cross concerts have been made up of music of the Allies, mainly French and Russian. The César Franck Sonata for Piano and Violin and that of Lekeu in G Minor were the *pièces de résistance*, shorter

numbers by Cui, Arensky, Rachmaninoff, d'Indy and Debussy filling out the programs. In all there was sympathetic and scholarly performance, and on the part of Mr. Simonds an extraordinary piano technique.

Engagements already filled have been at Waterbury, West Hartford, Farmington, Washington, Litchfield, Lyme, Middlefield, Wallingford, Cheshire, Sharon, Cornwall, Norfolk, Madison, Guilford, New London and Mulford, Conn.; Watch Hill and Narragansett Pier, R. I.; Stockbridge, Ashfield, Webster, Mass., and four concerts on Cape Cod. Concerts still to take place are those at Dublin, N. H.; Amherst, Brattleboro, Lake Sunapee and Sugar Hill. In the Cape Cod concerts the artists were assisted by Mrs. McClure, contralto, and Joseph Lincoln, author of the popular stories of Cape Cod life.

ALICE BRADLEY.

New "Agnus Dei" Solo for Contralto Composed By Harold Thompson

Harold Thompson, whose work as organist of St. James' Protestant Episcopal Church, Great Barrington, Mass., has been followed with much interest in musical and church circles of that thriving center of the Berkshire Hills, introduced at the morning service on Sunday last a setting of the "Agnus Dei" scored by him for solo contralto, with organ accompaniment. The new composition, which is simply and effectively written and is of admirable harmonic treatment, elicited much favorable comment when sung by Mrs. John R. McComb, the

director of the surpliced choir, as a contralto solo, to accompaniment by Mr. Thompson, who is a pupil of Clifford Demarest of New York.

Song and Piano Recital for Red Cross Benefit in Farmington, Me.

For the benefit of the Red Cross a song and piano recital was given at Merrill Hall, Farmington, Me., on the evening of Aug. 1 by Francis Louise Porter and Mrs. Francis J. Murray, sopranos, and Anne Woods McLeary, pianist. Miss Porter sang groups of songs by Cowen, Wright, de Koven, Lehmann, Stokles and Parker; Mrs. Murray songs by Haynes and Lohr and the aria, "Plus grand dans son obscurité" from Gounod's "Queen of Sheba," winning much favor. In a Schumann-Chopin group and in Debussy and MacDowell works, Miss McLeary demonstrated her pianistic ability and was heartily applauded.

Concert at French Soldiers' and Sailors' Club

On Saturday evening, July 30, an interesting concert was given at the French Soldiers' and Sailors' Club, 6 East Sixty-eighth Street, a club established by Mr. and Mrs. Otto Kahn for the comfort and entertainment of the French soldiers and sailors passing through New York. The program was arranged by Francis Rogers. The other artists were Mrs. Rogers, Mrs. Grenville Snelling, Lorraine Wyman, Howard Brockway and Ernest Perrin.

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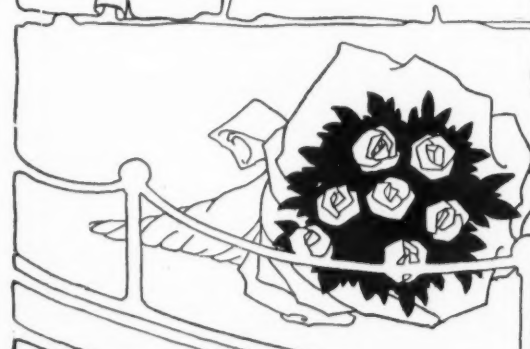
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Edith Mason's conception of "Butterfly" found great favor with the public. Her voice, already praised when she sang Marguerite and Nedda not long ago, took on a soft and melting quality for the Puccini music and was modulated with great taste and refinement.—Chicago American.

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WHY BRITISH WAR SONGS ARE FRIVOLOUS IN TONE

(Wilfred Wilson Gibson, who is called "the new poet of the British people," is, perhaps, closer to the hearts of the men and women who are waging the great war than any other man who has recently visited the United States. What he has to say about the songs of the British people in war time, as given recently in an interview in the St. Louis *Globe-Democrat*, is especially interesting to Americans at this time.—Editor of MUSICAL AMERICA.)

There has been a great deal of comment in England and abroad on the type of songs which have become British war songs. Some persons have condemned the soldiers at the front singing, in the face of death, jingles and senseless music-hall ballads instead of hymns and anthems with more serious themes.

I have frequently been asked if Great Britain is not capable of producing a "Marseillaise" or a "Wacht am Rhein." Perhaps we are capable of producing such works, but the men in the trenches will never sing them. The British nation will never be moved to warlike enthusiasm, inspired to great deeds in the field or at home, by such anthems of glorification of Britannia. The British temperament is not Gallic nor Germanic. The songs that Tommy Atkins sings at the front are of this type (to quote from one of the most familiar and popular):

The bells of hell go ting-a-ling-a-ling,
For you, but not for me.
For me the angels sing-a-ling-a-ling—
They've got the goods on me.
Oh, death where is thy sting-a-ling-a-ling?
Oh, grave, thy victory?
The bells of hell go ting-a-ling-a-ling,
For you, but not for me.

With shells bursting among them, shrapnel cutting swaths in their ranks and the cold steel of the Germans waiting for them in the objective trenches, our boys are thundering out such senseless choruses as these, and there are many who condemn them for it.

Briton Dreads Affectation

I am not among these. Such songs are not the fruit of carelessness for the serious aims of the war. They are not signs of bravado. They are sung by the fighting men to mask their true feelings. More glorious hymns, such as the French or Germans voice, would seem affected to the average Britisher. He would sing them with a sort of shame-facedness, because it would appear to him that he was making a vulgar display of his most sacred emotions.

The one thing which the Englishman hates above all else is a pose. In order not to strike a pose he covers his real feelings to such an extent that in reality his is the pose of all poses.

The fighting men have a job to do and they are doing it. They are not dying and suffering in a jest. When they go to a noble death with the words of the song I have quoted on their lips, that song becomes a paean of glory.

Americans should understand this feeling, for the men who went up San Juan hill sang "A Hot Time in the Old Town Tonight," and the bands on the warships in the fleets of Sampson and Dewey played the same air.

And so I say that the British people cannot be stirred to war or patriotism by music or by poetry. Their patriotism is of a practical sort which spurs them to do great things quietly after their own fashion. On the whole, the war songs and poems have not been very good. We are too close to the real thing in England to get the perspective. We are too busy doing what there is to be done.

Poets Too Busy Fighting

Many of our best young poets are in the trenches or the ammunition factories. There is Lascelles Abercrombie, who is probably the greatest British poet to-day. He is working twelve hours a day, seven days a week in overalls in an ammunition factory. That leaves him little time or strength to write poetry.

Ralph Hodgeman, another of our most prominent poets, who wrote the "Song of Honor," is with the Royal Naval Aircraft service. Masfield and Lawrence Binyon are both orderlies in field hospitals, and Wilfred Sorley and Julian Grenfell have been killed at the front.

It is a notable fact that although the war has produced no great poetry or music, more than ever is being written, published and sold. It is difficult to say, however, what the final effect of the war will be, because so many writers and musicians are being killed.

Hundreds of men at the front, who never before read or wrote poetry, are now writing some very good things. For the most part they send little poems home in letters. Many of these have been collected and published, and while, of course, there are many technical faults the emotion, the sentiment is very strong.

To my mind all poetry and music should be emotion. It should be controlled by the intellect, but emotion should be the substance of it.

One would perhaps think that the majority of these poems sent from the trenches would have battle for their

themes, but this is not the case. Almost every such verse is written around some spot or person left at home. The theme of almost all the poetry sent from the trenches is home or associations of home. A man remembers a certain elm tree, where, perhaps, he played with the little girl who is now his wife, waiting at home, anxiously, suffering bravely, and he writes a poem about the elm tree—not about smoke and fear and stench.

Songs of Home

That is the key to the heart of the British soldier. If ever the poem or the song is written which will inspire him to outdo himself, send him into battle with a greater courage and determination than he knew before, it will be a song or a poem which will remind him of some little spot he knew back home; it will make him remember that he is fighting not for the sole object of killing—but for the honor and protection

of that half acre of England which to him is more than all the rest of the world.

That is why a "Marseillaise" or a "Wacht am Rhein" will never be sung in the British trenches, nor will it ever spur the people at home to greater sacrifices nor whip them into a fury. They do not need it; they would not be appealed to by it.

I believe that in France there will be a great war literature, for the French are easily moved by poetry and music. But in London the same thing is true about music and poetry as is true in the trenches. There are more light and frivolous plays than ever. The music halls are crowded, the majority of the audiences being soldiers back from the front on leave, or convalescing from wounds or illness.

And even in his bandages Tommy dreads the thought of a pose, whether physical or esthetic.

MR. AND MRS. YEATMAN GRIFFITH ENJOY LONG DEFERRED VACATION



Yeatman Griffith, Prominent New York Vocal Teacher

Mr. and Mrs. Yeatman Griffith, the prominent vocal teachers of New York, ended on Aug. 1 their busiest winter and summer sessions, and are enjoying their first real vacation since coming from London in the fall of 1914. During the past season Mrs. Griffith has lessened the waiting list by teaching the overflow of pupils. In addition she acted as her husband's accompanist and coach.

Both last summer and this Yeatman Griffith has had in his classes teachers from all parts of the States. Quite a number of these are at the head of large conservatories. Well-known artists from the Griffith studio are appearing both here and abroad in grand opera, recital, oratorio, concert and light opera.

Mr. and Mrs. Griffith expect to go first to Ravinia Park, Chicago, to visit Florence Macbeth, the American coloratura, who is enjoying success at Ravinia this season in the leading coloratura rôles of "Lucia," "Rigoletto," "Il Barbiere," "Mignon," "Martha," etc. This is the eighth season Miss Macbeth has

studied and coached her programs and rôles with Mr. and Mrs. Griffith. From Aug. 15 the Griffith family have taken a cottage in the Catskills, where they will remain until Sept. 10, when their fall season opens at their New York studios.

VOCAL ART PUPILS' SUCCESS

Adelaide Gescheidt's Pupils Win Favor—Studios Closed for August

The Miller Vocal Art Science Studios in New York have been closed for the month of August. Adelaide Gescheidt, the exponent of it, is enjoying a rest in the White Mountains at the Mount Washington, Bretton Woods. Many of the Vocal Art Science pupils are filling excellent engagements this summer. Alfredo Kaufman, the operatic basso, is concertizing in the West and writes Miss Gescheidt that he is in splendid voice and will be ready to fill his twenty-eight-week tour with the Creatore Opera Company next season.

Irene Williams, soprano, is the summer soloist at the New York and Harlem Presbyterian churches. Judson House, tenor, has been fortunate enough to be excused from regimental duties to be able to sing at several concerts and recitals during the last two months. William McAdam, baritone, is summer soloist at the Reformed Church at Warwick, N. Y. Howard Remington, tenor, is delighting his audiences in the training camp at Butler, N. J. Edmund Anderson, basso cantante, is meeting with splendid recognition for his work in the Northwest. Marie Hollywell, who, after six lessons with Miss Gescheidt, made her début in "Have a Heart" in its New York production under Henry W. Savage, is still winning success in it. Fay Marbe, of the "Oh, Boy!" company, is constantly winning favor in her part.

A "people's sing" was held in Washington Square on Aug. 6, under the leadership of Umberto Vesce and Dr. A. L. Hood. Italian and American songs were sung.

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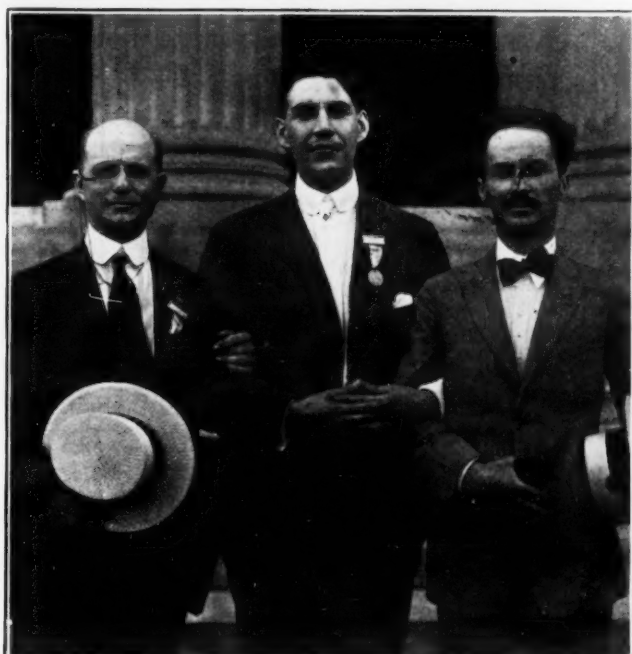
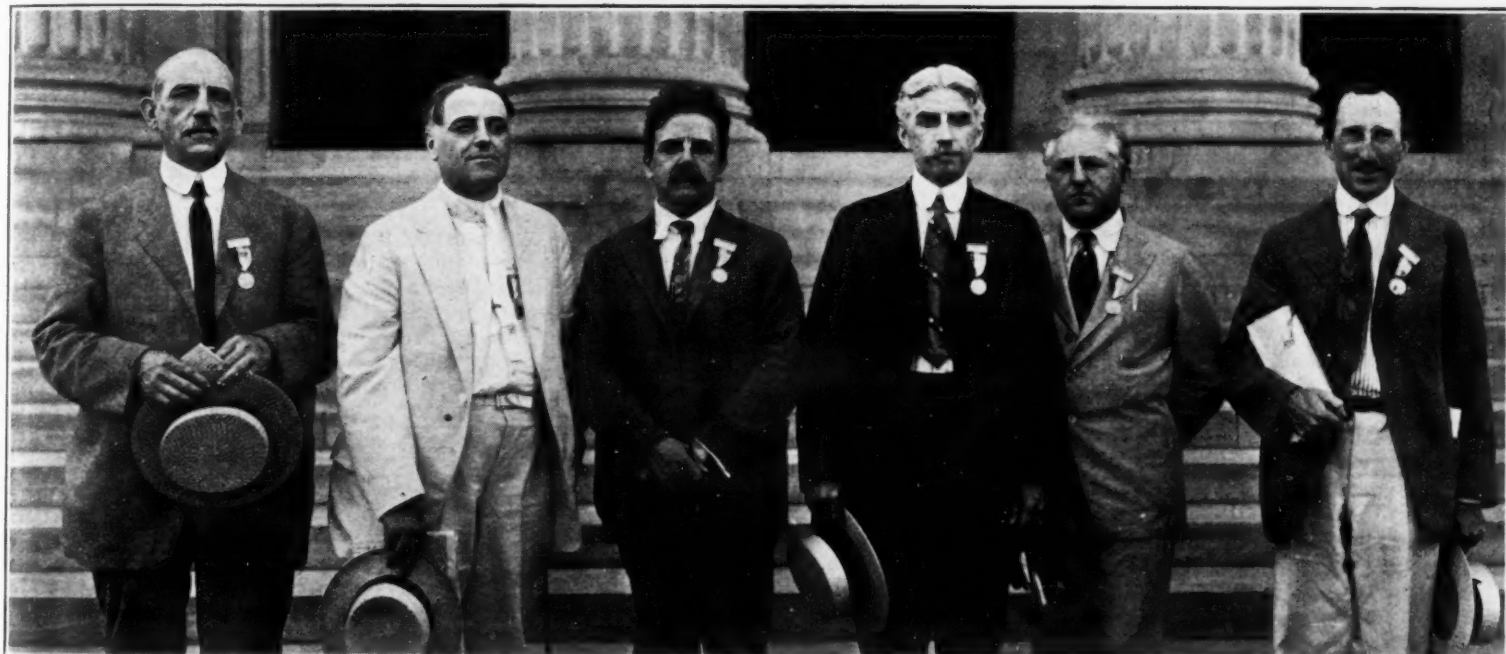
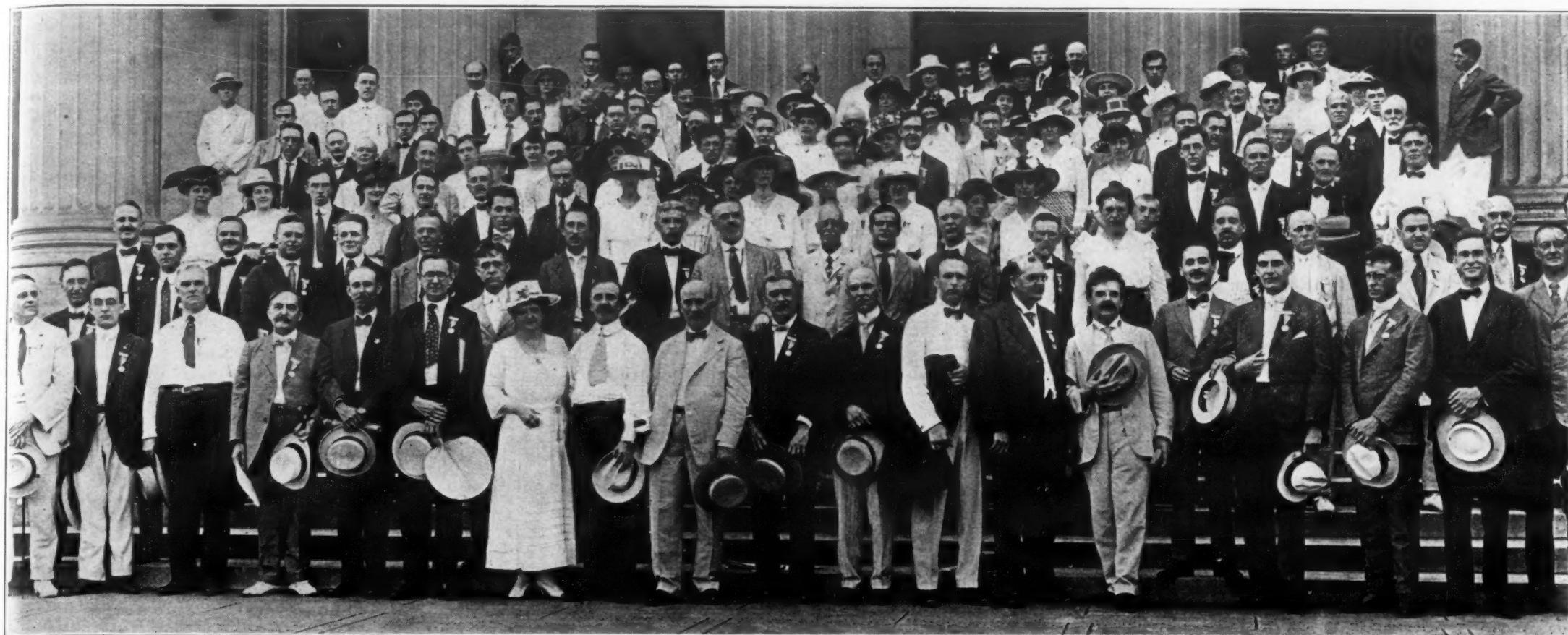
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Organists at Their Annual Convention in Springfield, Mass.



Delegates to the Convention of the National Association of Organists, at Springfield, Mass., July 31-Aug. 3. Lower Picture, from Left to Right: H. C. Macdougall, Vice-President; A. H. Turner, Executive Committee; Arthur Scott Brook, President; Walter N. Waters, Secretary; Frederick Schlieder, First Vice-President; Herbert S. Sammond, Treasurer; J. Lawrence Erb, of the University of Illinois; Charles M. Courboin, Municipal Organist, Springfield, Mass., and Pietro A. Yon, Organist of St. Francis Xavier Church, New York

Brings New Light to Study of Harmony and Improvisation

BEFORE the convention of the National Association of Organists at Springfield, Mass., on Aug. 2, Frederick Schlieder delivered an interesting address on "Harmony and Improvisation." The first part of his talk was given in the morning and the lecture was finished at an afternoon session. Needless to say, this subject is nearer the hearts of organists than almost any other class of musicians, and in consequence the attendance was very large.

Mr. Schlieder, who is the organist and choirmaster of the Collegiate Church of St. Nicholas, New York, has given fifteen years' study to the subject of improvisation. In the preface to his address, he described how the great French organist, Guilmant, had devoted twenty

years to this same study, and as a result, was probably the greatest exponent of the art of his time. Combating accepted ideas on the subject, Mr. Schlieder rather astonished many of the assembled musicians by stating that it was simply a matter of study, and that any one with the necessary amount of time and perseverance could become proficient in the fascinating art of improvisation. Many musicians have held it a "gift from above."

Mr. Schlieder gave an unusual exposition of harmony, not only as applied musically but as used and noted by the observing in the everyday life of men and women, explaining how it was almost or quite an inevitable condition and used constantly in our associations, thoughts and actions. Emerson's essay, "Compensation," might have been taken

for the ground base of this part of the talk, for Emerson held that nothing happened without a complement, one way or the other. And Mr. Schlieder pointed out that there was no melody apart from an already conceived harmonic structure; a compensating group of tones living in complete harmony. Indeed, Mr. Schlieder called one class of these tones "Neighbors," giving at once a description and a key to their use.

An enlightening phase of this address was that part devoted to rhythm and accentuation. Using a sentence of common communication, such as "Where are you going?" Mr. Schlieder told how these words could be made to mean anything, even to conveying that the questioner did not want to know where the place was, that he was merely joking, that he was angry, etc., merely by the accenting and inflection. He also explained that hundreds of themes could be built on the harmonic structures of the masters, one probably as good as another. It was mentioned that "catching" a composition on paper, so to speak, at once did away with much of its vital quality, a quality always present in its rarest form in improvised playing.

At the afternoon session Mr. Schlieder gave examples of canon and other forms of improvisation. Questions were asked and the whole meeting was one of instruction and pleasure, and the speaker was applauded by the foremost organists in the country. The results of Mr. Schlieder's work will probably appear in book form during the coming year.

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Liszt and the Whole-Tone Scale

By CARL V. LACHMUND

MUCH has been said and written of the whole-tone scale introduced, or more correctly speaking, reintroduced by Debussy. This succession of whole-tones, which, like the chromatic scale, suggests a tonality-less harmonic *perpetuum mobile*, is not, however, an ultra-modern innovation, nor is it an original conceit of the French master, though it lends itself superbly to his atmospheric illusions. As a matter of fact, it was introduced as early as 1859 by Baron de Vietinghoff in the final presto of an overture. The baron wrote under the *nom de plume* Boris Scheel, and in 1885 produced his opera, "Der Dämon," in St. Petersburg (which opera originated twenty years before that of Rubinstein). The overture, introducing the whole-tone

progression, was sent to Liszt—who was proverbially obliging as to his judgment on new compositions—by a mutual friend, Frl. Ingoberg Stark, herself a talented composer and pianist and a favorite pupil of Liszt. The master read the overture through with his pupil, Hans von Bronsart (who later married Frl. Stark and became *intendant* of the opera at Hanover) and pronounced it "not wanting either in imagination or spirit, and the work of a man much gifted musically, but who has not yet sufficiently handled the subject." He requested Frl. Stark to give his compliments to the author and at the same time he sent him a scheme of original chords "as a simple development of the scale, terrifying for all the long and protruding ears" (an expression I have heard him apply to critics more than once).

Liszt called attention to the fact that Tausig—then only nineteen years of age—also "made pretty fair use of this same whole-tone scale in his 'Geisterschiff.'"

After some jesting at the expense of "conservatories in which the high art of the mad dog is duly taught in their elementary exercises of the piano methods which are of a sonorousness as disagreeable as they are incomplete," he satirically suggested that these ought to be replaced by the following chord exercise: Right hand—D flat, E flat (thumb for both), F, G, A, B; Left—C, D, E, F sharp, G sharp, B flat (thumb for last two) played together in sixteenth notes, *ad infinitum*, "which will thus form the unique bases of the new method of harmony, all other chords, in use and not, being tabooed except by the arbitrary curtailment of such or such an interval."

Curiously, then, he anticipated the hobby of a well-known present-day virtuoso-composer in this sarcasm: "In fact, it will soon be necessary to complete the system by the admission of quarter and half-quarter tones until something better turns up."

Ha, ha, Mr. Busoni—"you are discovered," almost before you were born!

Farming and Music Divide Lorene Rogers's Attention

Lorene Rogers, the American soprano, is at her home at "Meadow Lawn Farm," Byron, Ill., where she went in the spring to "do her bit." Since she arrived there she has helped her brothers get in the crops, working three and four horses in the field. In the house she has been canning large quantities of fruit and vegetables for the coming winter. She has been appointed soprano soloist at one of the leading churches in Rockford, Ill. In Byron she has organized a chorus of fifty voices, which will sing under her direction this winter for the benefit of

the Red Cross. At "Camp Grant" at Rockford a number of concerts will be given and the Mendelssohn Club has planned an unusual program for "the boys." Until the first of the year Miss Rogers will divide her time between Chicago and Rockford. She has a number of concerts booked for October.

DALLAS PLANS DELAYED

But Two Concert Courses Announced at Present—Male Choruses Suffer

DALLAS, TEX., Aug. 6.—Dallas musical clubs and impresarios seem to have an abiding faith in the enthusiasm of Dallas music-lovers and in the belief that they will, as usual, support the effort to make Dallas a musical center. The season just past was Dallas's most brilliant one in a musical way. Four concert courses were presented in addition to the appearances of the Boston Grand Opera Company, under auspices of the Grand Opera Committee of Dallas, and the New York Philharmonic Orchestra, which came here under the patronage of the Chamber of Commerce.

And the only difference I find between our last season and this one, at present, is the delay in making announcements. By the middle of August of last year clubs and managers had announced their courses and had sold most of their season tickets. At present only two have made a final report of their plans for the season.

There will probably be four courses this season and possibly five. Clubs and choirs depending on male voices have been sorely unbalanced and, although the Mozart Choral Club of mixed voices and the Dallas Male Chorus have lost some of their best voices, they are the first to announce their artist courses for the season of 1917-1918.

The Mozart Choral Club will present Anna Case, soprano of the Metropolitan Opera Company, in November; Yolanda Mero, pianist, in December; Reinold Werrenrath, baritone, in January, and Louise Homer, contralto, in April. The Dallas Male Chorus has engaged the following artists: Efreim Zimbalist, violinist, Nov. 21; Evan Williams, tenor, Jan. 21, 1918, and Mme. Schumann-Heink, contralto, Feb. 18. D. T. B.

MANY MUSICIANS SPEND SUMMER MONTHS IN SEATTLE

Local Organist Invited to Appear Before Convention at Springfield—Several Teachers Present Pupils

SEATTLE, WASH., Aug. 1.—W. H. Donley, organist at the First Presbyterian Church, was invited to give the closing recital at the National Association of Organists' convention at Springfield, Mass., the first week in August. As his work will not permit of his leaving the city at this time, it was with regret that Mr. Donley had to decline the invitation.

George Kirchner, solo 'cellist with the Seattle Symphony Orchestra, recently filled an engagement as solo 'cellist with the Portland, Ore., Symphony Orchestra. Mr. Kirchner is also a member of the Spargue Quartet, which was so well received here last season.

Among the musicians from different parts of the country spending the summer in Seattle are Edmund J. Myer, voice teacher, of New York City; Sebastian Burnett of the National Grand Opera Company of New York City; Theodore Karle, tenor, and Arline McDonagh, a former Seattle girl, who has been leading lady in a number of light operas and musical comedies during the past three days.

Emily L. Thomas, concert pianist and teacher, and for twelve years head of the piano department of the Conservatory of Music, Monmouth College, Monmouth, Ill., has opened a studio in the Fischer Building and will make Seattle her home. Miss Thomas is a graduate of the New England Conservatory of Boston, where she studied under Carl Faelten and later studied with Carl Baermann, Rudolph Ganz and Godowsky.

Teachers presenting pupils in recitals the last of July were Lloyd Perry Joubert and Worth Densmore, voice, and Ella Purcell, piano. A. M. G.

The Gramercy Neighborhood Association had an evening of Jewish folk music on the roof garden of Washington Irving High School on Aug. 1 with the Beethoven Symphony Society and the Pole Zion Singing Society, under Henry Lefkowitz, Yetta Lipshitz, Charlotte Ditchett and Conrad C. Held.

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New President for Cecelia Society of Boston

BOSTON, Aug. 6.—Henry L. Mason, president of the Cecelia Society of this city, has recently resigned from that position. He will be succeeded by Ernest B. Dane of Brookline for the season of 1917-1918. Chalmers Clifton will again conduct the society's concerts next season providing that military duties, in which he is now engaged, do not prevent. W. H. L.

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Futurist Music a Logical Outcome of the Age, Declares This Modernist

Mrs. John Hamilton Herring Sees Nothing Isolated or Radical in Works of Debussy, Schönberg and Ornstein—Deplores the "Delicatessen Idea" of Art—Absence of Transitional Period Hampers Understanding of Ultra-Modern Works—A Plea for Greater Correlation of the Arts

"NOTHING has ever come to the world arbitrarily; no manifestation in art has ever proved to be a radical or isolated movement. The works of Debussy, Schönberg and Ornstein are the logical outcome of the age. They are not isolated or radical. The life which they prophesy is not removed far enough for us to understand and believe: in other words, it suffers by proximity. Futurism is well named—it is the spirit of the present, which will be understood in the future."

Thus spoke Mrs. John Hamilton Herring, art critic, when interviewed recently in her studio at the Hotel Claremont, Berkeley, Cal. Mrs. Herring is a modernist in art, and knows whereof she speaks, having made an extensive study of the subject in Europe as well as America. She is in the employ of a Society of Modern Artists, and her work is to explain the tendencies of the impressionist and futurist schools of painting. However, Mrs. Herring's knowledge of art is not confined to painting, but comprises a broad working knowledge of all the arts. She is a pupil of Louis Elson, and spent three years doing theoretical work at the New England Conservatory of Music. She has made an extensive comparative study of opera and folk dancing in Europe, and is well known as a critic and lecturer on modern art in Rome and Paris. She returned to this country at the outbreak of the war, and has since been trying to lead the people of this country to look upon the works of the moderns with open minds—a task more difficult than it might seem.

"The difference between the music of the past and that of the present, is that the old is according to tradition, the new, according to life," says Mrs. Her-



Mrs. John Hamilton Herring, Art Critic, in Her Studio at Hotel Claremont, Berkeley, Cal.

ring. "Bach did not ignore tradition, but found new ways of using the tools at hand, and depicted the spirit of his times better than did any of his contemporaries. For this reason, his works have stood the test of time, and his name is known and revered wherever music is known. But the fact that Bach's works are great is no reason why composers of later generations should strive to imitate them."

Imitation Not Art

Mrs. Herring deplores the spirit of imitation in all phases of art. "Art must be a reflection of contemporary life—imitation is not art. A composition must reflect the spirit of the times, and in proportion to its accurate depiction of contemporary life will its greatness be determined."

"The artist, be he musician, painter or poet, is the prophet of the day, viewing the procession as it passes, and interpreting it in the medium of his art. The more closely a work comes to depicting the mysteries of life, the less understood it is; therefore, it is called in-harmony. Furthermore, art must reflect all sides of life, and not confine itself to only the sides which please us."

This willingness to consider only what we like is what Mrs. Herring calls the "delicatessen idea," a condition which she deplores as carrying with it narrow-mindedness and preventing us from looking upon modern art with open eyes and minds.

"Liberty is the keynote of modern music. Freedom from convention is imperative for the modernist in any line of art. Russia is the logical place for any seemingly radical movements to develop, as her people have absolutely no use for or fear of public opinion; whereas America is bound hand and foot by that very fear from which the Russians are so free."

Pavlova and Ornstein

"Russia has given to the world the greatest dancer of the age—Pavlova. Her work expresses color, action, and rhythm, all of which go to make art and life. Pavlova creates—Ruth St. Denis imitates. Miss St. Denis gives a series of pretty pictures, and her work is pleasing, but it lacks the vital elements of art which Pavlova expresses, hence Pavlova's greatness."

"Russia has given us not only the greatest dancer, but also the most advanced of modern musicians—Leo Ornstein."

Of the works of this futurist composer Mrs. Herring says, "There is a futurity in each measure; its very dissonances keep one looking forward." At a suggestion that it never reaches a conclusion, she replied, "No, neither does life eternal."

"The trouble with ultra-modern works is that they suffer from a lack of a transitional period. It takes a big and daring man to break away from the conventions, and Mr. Ornstein and a few others have done so with one jump, not bothering to pave the way with small and mildly futurist compositions, trying in this way gradually to educate the public to understand their works."

We had with us a copy of Mr. Ornstein's Sonata for Violin and Piano, Op. 31, which is regarded as the last word in futurist music and a word which it is well nigh impossible to pronounce! We showed this composition to Mrs. Herring, and after pointing out many of the most radical (we nearly said impossible) passages, asked her if she could see any hope for it. "Yes, indeed," she replied. "Ten years from now this sonata will be acknowledged as a great work of art." We gasped, and remarked that her statement would be a pretty big pill for the public to swallow. She called our attention to a modishly gowned young lady and then made this all too true assertion. "Ten years ago she would not have been allowed in this room with that skirt on!"

Whether or not one agrees with Mrs.

Herring in all of her advanced ideas, one can not help being impressed with the sincerity of her convictions; she never utters a statement which is not deserving of thoughtful consideration. We had not been with her a half hour before we saw the futility of arguing about any of her ideas. For every statement she made, she had a dozen others ready to support her first contention, based on facts and never on mere theoretical speculation.

Errors in Modern Music

Although a staunch supporter of modern art in all of its branches, Mrs. Herring does not claim that it has reached the goal of perfection. She fully admits that futurism has its fallacies and errors.

"In working out the fundamentals of truths, one naturally comes into contact with errors. When we find error in modern music, it is when the composer has forgotten the two great requisites art must contain, namely, spirituality and morality, the subjective and the objective."

"To-day we need a greater correlation of the arts. One helps us to understand another. Debussy and Monet, for instance, are almost identical so far as their works are concerned. Both work in the same color, and the works of both can be described in musical terms. Both make use of the old, but handle it in a new way."

"Art cannot be art and deal with cold facts. The value of futurism is the cultivation of the imagination by characterizations, rather than dealing with specialization."

Mrs. Herring believes that there is no such thing as standardization of art in any form. If music is a mirror of contemporary life, it is great music and will live. As in music, so in the other arts, unless a work reflects the spirit of the time in which it is created, it will not live.

"The life of to-day is unsettled, with a general upheaval and a conflict of the spiritual versus the material. Mr. Ornstein has caught this spirit of the times, and his compositions reflect the restless life of to-day."

Therefore they will live, and go down in musical history as great works of art. At least, so believes Mrs. John Hamilton Herring. Time alone can prove the truth or fallacy of this prophecy. In the meantime, let Mr. Ornstein continue to invent Wild Men's dances, violin sonatas, etc.—with the knowledge that he has at least one staunch advocate of his ultra-modern tendencies.

MARJORY MARCKRES FISHER

MARIE VON ESSEN IN DETROIT

Singer Spending Summer in Home City—Appears in Private Musicales

DETROIT, MICH., Aug. 5.—An interesting visitor in Detroit during the past fortnight was Marie von Essen, the gifted young contralto, now making her home in New York. Samuel I. Slade of Detroit laid the foundation of Miss von Essen's success and his work has been augmented by New York teachers of note. She is at present under the tutelage of Herbert Witherspoon. While a guest in her home city Miss von Essen was heard at a private musicale, assisted by Mrs. Edwin S. Sherrill, a pianist of sterling accomplishments.

William Howland, Detroit vocal teacher and conductor of the May Festival Chorus, is spending the summer months at his home at Martha's Vineyard.

N. J. Corey, well-known organist of Detroit, is spending the month of August at Estes Park, Col. It is through the efforts of Mr. Corey that Detroit is afforded the opportunity of hearing the great orchestras in concert. M. J. M.

Hugo Riesenfeld Returns from Vacation and Resumes Baton at Rialto

The week of Aug. 12 finds Hugo Riesenfeld, conductor of the Rialto Theater's orchestra, back from his vacation and entered upon his regular duties at the conductor's desk. Under his baton the orchestra is offering Sibelius's "Finlandia" and a light opera selection, "Oh, Oh, Delphine." Greek Evans, the baritone, who introduced "Keep the Home Fires Burning" at the Rialto, sings "The Road to Mandalay," and James Price, tenor, the Lehmann number, "Ah, Moon of My Delight." Dr. A. G. Robyn contributes an organ solo.

AMY ELLERMAN CONTRALTO

LOCKPORT UNION-SUN AND JOURNAL, Dec. 6, 1916.

The work of Amy Ellerman, the contralto, was a delight. Her voice possesses a fine freshness. The tones are full and round, are well placed, have penetrating powers, and are without obtrusive harshness. Altogether, Miss Ellerman proved herself an artist whose voice and stage presence are delightful and her interpretations revealed her as a finished exponent of the art of song. She was given a flattering ovation.

WATERTOWN, N. Y., DAILY TIMES, March 2, 1917.

Miss Amy Ellerman, contralto, hardly needs an introduction to Watertown audiences. Her voice is of rich color and even tone throughout, and it was heard to its best advantage Thursday night. It has shown a steady improvement in the last two years, and her many friends in Watertown were delighted with its excellence.

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WINTER "SINGS" FOR BIRMINGHAM

City Proposes to Continue Sunday
Concerts as All-Year
Feature

BIRMINGHAM, ALA., Aug. 8.—Efforts are being made by the community music committee to have the community concerts continued through the winter months. Should this plan develop successfully, orchestral concerts will be given on two Sunday afternoons each month and the other Sunday afternoons given over to concerts of a varied nature.

It is also proposed to have the orchestra, which is to play this winter for the production of "Elijah," accompany the last sings at Capitol Park. If this plan becomes effective it will mean that the orchestra can get in good working shape by Oct. 1, when the community sings will be discontinued.

The program for last Sunday's sing was one of unusual merit, there being three special numbers. Norma Schooler, soprano; the West End Quartet and a horn quartet were heard in delightful offerings in addition to the community singing by a very large gathering.

The band, which, under William Nappi's leadership, has been giving so

much pleasure to thousands every Sunday afternoon at Capitol Park, contains much fine orchestral material, and it is expected that about fifteen members for the proposed orchestra can be recruited from its membership.

SINGS "LOVE'S LULLABY"

Three Hundred Children Heard in Song
Under Barnhart's Leadership

Visitors to Central Park on Sunday afternoon, Aug. 5, were charmed with the new song, "Love's Lullaby," by Augusta E. Stetson. About 300 children, under the leadership of Harry Barnhart, leader of the New York Community Chorus, sang the lullaby. The "grown up" children later joined in singing the full five verses.

Kitty Cheatham, interpretative singer, sang two verses of the "Lullaby," to the great pleasure of her audience.

Interest in the coming "Song and Light" Festival is growing rapidly. Singers are rehearsing every Tuesday night at the High School of Commerce, 155 West Sixty-fifth Street.

Reinald Werrenrath, the baritone, and his accompanist, Harry Spier, were "conscripted" away from their vacation by Richard Copley of the Wolfsohn Bureau to appear at Cornell University, Aug. 3, in place of Ethel Leginska, the pianist, who had succumbed to the terrific heat. The singer achieved his customary success and expects to appear in Ithaca again early this coming season.

GALLO SOON TO GIVE OPERA IN NEW YORK

San Carlo Company Will Begin
Engagement Here Early in
September

New Yorkers will have grand opera early this season. Impresario Fortune Gallo, who has been importuned to bring his organization, the San Carlo Grand Opera Company, to Broadway, has finally decided to do so. Signor Gallo's company has met with exceptional success throughout the country, playing in many of the largest Shubert houses. So large and enthusiastic have been the audiences that the Messrs. Shubert have secured Gallo's signature to a contract calling for a two-weeks' engagement at the Forty-fourth Street Theater, beginning Monday evening, Sept. 3. Especially interesting is this engagement in view of the fact that there has long existed a curiosity to hear the San Carlo organization, which a few years back numbered among its best artists Nordica, Campanari and other noted singers.

Such operatically enthusiastic cities as Montreal, St. Louis, Pittsburgh, Omaha, Kansas City, Syracuse, Toronto and many others have been turning out capacity audiences to hear the perform-

ances, and it is stated that Signor Gallo's organization has declared a steady and handsome surplus every season for the last ten years.

The productions, according to the critics, have been of a highly artistic character, notable features of the performances being the large and evenly balanced chorus (many of whose members come from the best Italian chorus schools) and a capable orchestra, presided over by an excellent maestro. The San Carlo productions are well staged, the scenic effects, costuming and other decorations being of worthy character. Therefore, since the San Carlo operas are given at prices that entail no hardship on the pocketbook, the coming engagement at the Forty-fourth Street Theater possesses singularly attractive features.

Impresario Gallo is now working upon the repertoire which, it is understood, will embrace twelve or fifteen of the best modern and standard operas. Some twenty prominent singers will be heard. The San Carlo New York engagement will serve as an introduction to what it is hoped will be a series of annual appearances here.

More than 100 people comprise the San Carlo Company, and the complete resources of the organization will be employed in the New York season.

NEWARK, OHIO, CHAUTAUQUA

Operetta and Numerous Soloists Are
Music Features of the Week

NEWARK, OHIO, Aug. 8.—The fifth session of Newark's Redpath Chautauqua, under the auspices of the Chamber of Commerce, is now in progress and the usual list of lectures and musical entertainments are offered. While the attendance is not up to the mark of previous years, it has been large enough to convince the guarantors of the wisdom of their venture.

Musically, the best attraction was the production of the tuneful operetta, "Dorothy," with J. K. Murray and Clara Lane in the principal parts. Artistically, the best concert was given by three Chicago musicians, Mary Welch, contralto; Agnes Bodholdt, pianist; Jo Polak, first cellist of the Chicago Symphony Orchestra.

The other offerings were the Killarney Girls, with Rita Rich as director, Mr. and Mrs. Regnier, Altha Montague, contralto; Forest Hutton, lyric soprano; Hayden Thomas, basso; John Eichenberger, tenor; Mrs. Ralph Bingham, coloratura soprano; Cecil Davis, pianist, one of the faculty of the Cincinnati Conservatory of Music, and Hubert E. Small, flutist.

The Chautauqua closes Tuesday evening with a pageant, followed by a patriotic band concert by the White Hussars, one of the Ralph Dunbar attractions under the leadership of Albert C. Sweet. D. G. S.

Brilliant Concert Given for Talking Machine Men at Atlantic City

The annual concert for the National Association of Talking Machine Jobbers of the Victor Company was given in the Brighton Casino, Atlantic City, N. J., at their recent convention in July. A notable list of artists appeared, including Fritz Kreisler, Mme. Galli-Curci, Giuseppe de Luca, Louise Homer, Olive Kline, Giovanni Martinelli and Reinald Werrenrath. The program concluded with the "Star-Spangled Banner," sung by Mme. Homer, Miss Kline, Miss Dunlap, Mr. MacDonald and Mr. Werrenrath. The Victor Orchestra, Josef Pasternack, conductor, supplied accompaniments.

Concert Tour for Marie Rappold

Announcement is made that Marie Rappold, prima donna soprano of the Metropolitan Opera Company, will be under the exclusive management of the Metropolitan Musical Bureau next season. Mme. Rappold will again sing leading rôles at the Metropolitan Opera House, but she will be available for concerts and recitals before, after and at certain times during the opera season.

Mme. Rappold at present is in Colorado, singing the last three engagements of a concert season which has lasted from October to now. She will return after completing her tour to her farm in Sullivan County.

Several important dates have just been arranged for Lambert Murphy, including the Detroit Symphony Orchestra in March and a quartet appearance in Wichita, Kan., in November with Mabel Garrison, Sophie Braslau and Clarence Whitehill.

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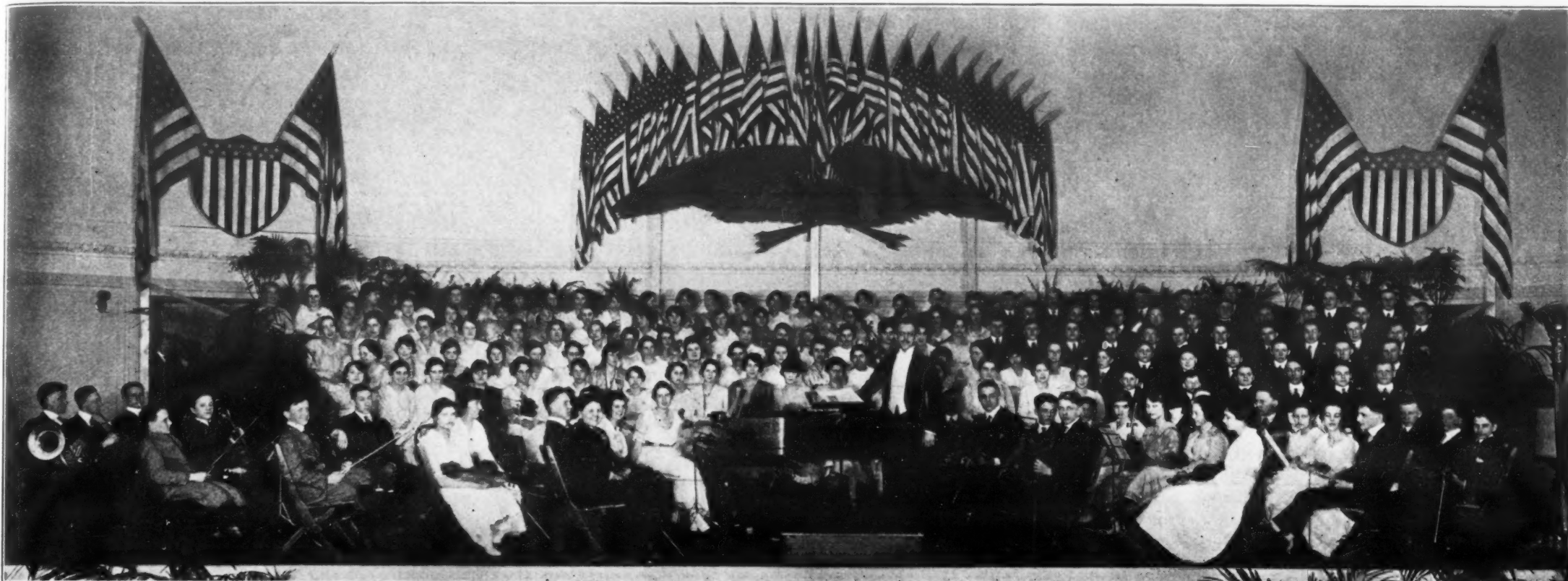
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Music Not a "Stepchild" in This Chicago High School



Chorus and Orchestra of the Nicholas Senn High School in Chicago. In the Center is Ira Hamilton, the Director

CHICAGO, Aug. 6.—The work of the musical department of Nicholas Senn High School has attracted widespread attention and favorable comment among the residents of this city. Credit for building up and carrying on this department is due Ira Hamilton, the musical director, who is also a highly talented concert pianist. The department of music began with his directorship and he has worked indefatigably for four years to carry out his ideas.

This year the school gave an operetta written entirely by the pupils. The libretto was the work of the senior English class and the music was composed by students who have received their entire musical training in the Senn School. In all the entertainments given by the musical department Mr. Hamilton makes a point of having no one take part in any capacity who is not a bona fide member of the student body. The accompaniments for the operetta were played by the school orchestra of forty-five members, which was organized and trained by Mr. Hamilton. This orchestra was chosen by Superintendent Shoop to provide the music at Fullerton Hall when Marshal Joffre visited the Art Institute. They greeted the illustrious and distinguished visitor with the "Marseillaise" and also played other numbers.

The School Choral Society has presented to the public Cowen's "Rose Maiden," Gade's "Earl King's Daughter," "The Mikado" (in costume), by Gilbert and Sullivan, besides a number of mixed programs, including choruses from "The Messiah," "The Creation," "Elijah," Rossini's "Stabat Mater," "Tannhäuser" (March and Pilgrims' Chorus in the original version), and a number of others. The senior class plans to present to the school a cantata each semester. Two have already been given, Alexander Mathew's Christmas Cantata and a cantata by Dudley Buck. Mr. Hamilton favors the giving of cantatas because they afford opportunities for solo singing. It is one of his precepts that everyone should "do his bit" in the classroom and he spurs the students on to greater efforts by now and then giving

them something to do which they consider "worth while," and that is solo work.

Mr. Hamilton plans to produce an opera every other year and a cantata or oratorio in the alternate years. He feels that the public school is one of the greatest mediums through which the public may become musical, because the student body represents all classes of society and is brought together at an age when they are most susceptible to training and when the tastes are most easily formed. Mr. Hamilton in this way often discovers excellent talent and in every case makes it a point to encourage private study under competent teachers. His music department has 1600 students enrolled and they give their entertainments in Senn Hall, which seats an audience of 2500. The training given these 1600 stu-

dents is thorough and practical. In every class a certain amount of time is given to ear-training and to written work. The different scales and key-relationships are written from sound, then intervals, rhythms and melodies. All the classes, except the orchestra class, are required to do a great amount of singing and sight-reading. Breathing, posture, attack, enunciation, nuances and tone quality are some of the vocal points dwelt upon, and stress is laid on the understanding of phrase values and balancing of phrases.

Train Students in Harmony

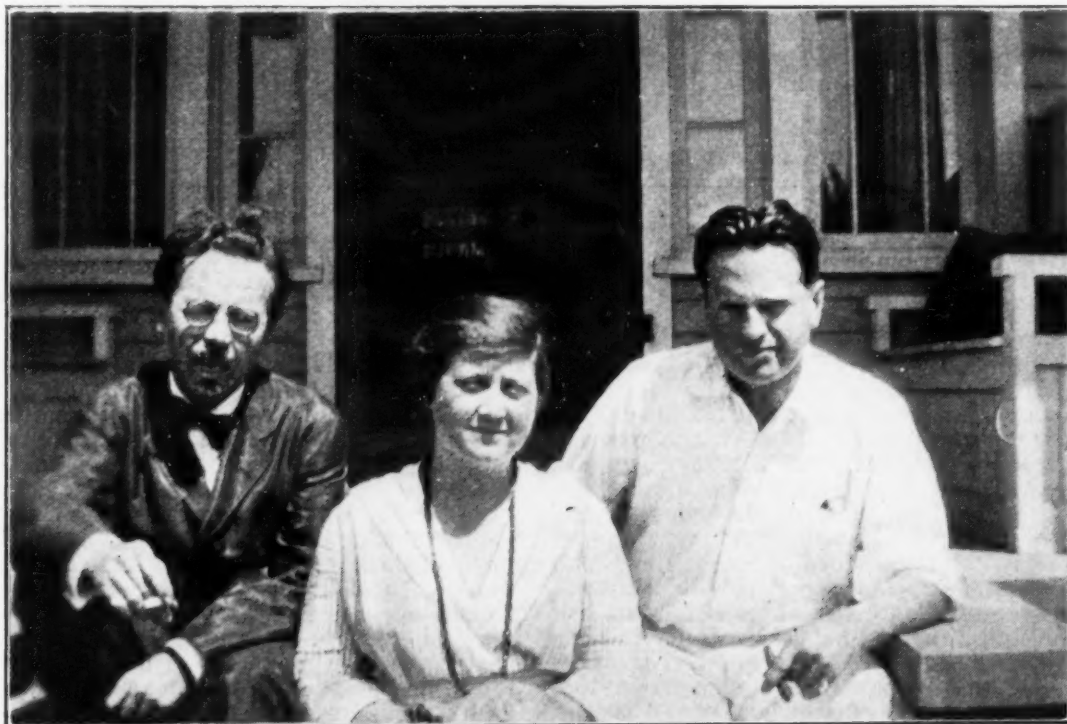
A new feature in high school musical training that Mr. Hamilton is introducing with great success is regular harmony lessons given in accordance with the most modern principles of teaching.

Musical appreciation is taught by the use of the graphophone and by Mr. Hamilton playing for the pupils. Mr. Hamilton's popularity in the school community was demonstrated recently when he played the Liszt E Flat Concerto with orchestra at an afternoon concert in Senn Hall. The number of those who held tickets was so great that hundreds were turned away after the hall was filled even to standing room, and the concert had to be repeated to a second large audience directly after the first had vacated the hall.

Mr. Hamilton manages to find time for his concert work and last season filled a number of fine engagements. Even thus early in the season, he has been booked for a number of fall and winter appearances in the South and Middle West.

MARGIE A. MCLEOD.

Woodstock a Summer Mecca for Painters and Musicians



At Woodstock, N. Y. Reading from Left to Right: John F. Carlson, the Noted Landscape Painter; Marie Tiffany, the Gifted Soprano of the Metropolitan Opera Company, and William Simmons, the Popular Young Baritone

Notable as an artistic community is the little village of Woodstock, N. Y., up in the mountains of Ulster County. There are gathered some of America's

best painters, many of them living there throughout the entire year, while the summer season finds every available studio occupied with those who seek to

reproduce the beauties of the countryside on canvas.

In the above picture are shown one of this country's greatest painters, John F. Carlson, with two American singers, Marie Tiffany and William Simmons. Mr. Carlson is an ardent music-lover and a singer of talent himself. Mrs. Tiffany and Mr. Simmons visited him recently at his home, where the above picture was taken. Mr. Simmons is spending his vacation time at Woodstock for the seventh summer. Among other New York musicians who are there are Frank Hemstreet and his wife, Lillian Miller Hemstreet; Pierre Henrotte, concertmaster of the Chicago Opera; Engelbert Roentgen, solo 'cellist of the New York Symphony, and Edward Morris, pianist, these three appearing frequently at the Maverick Sunday afternoon concerts. The music festival concert at Maverick will be held this year on Aug. 29.

Sousa Plays Farewell Concert in Buffalo

BUFFALO, N. Y., Aug. 10.—A farewell concert was given by John Philip Sousa and his band, assisted by Percy Hemus, baritone; Virginia Root, soprano, and Herbert L. Clark, cornetist, in Elmwood Music Hall the evening of Aug. 7 before a large and vociferously enthusiastic audience. The soloists were in fine form and each had great success. The chief honors, however, went to Sousa and his men; encores doubled the official program numbers.

F. H. H.

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Paris, July 27, 1917.

DESPITE the fact that we are in mid-summer, concerts continue to be given and "galas" seem to be the order of the day. A brilliant *séance* was that of Sunday afternoon at the Théâtre des Champs Elysées in honor of the American army and General Pershing. It was the first time many had entered the beautiful theater since the Boston Opera gave its last performance there in June, 1914, and one of the scenes, that of the "Barber of Seville," brought back vividly the stage as it appeared in former times. The audience at this American Gala event was largely American and English, and the announcements were in English. The affair was gotten up by the brilliant young impresario, Romolo Zanoni, and reflects credit on his executive ability.

The pearl of the program was that well known act of "Il Barbiere" where *Rosina* sings her exquisite "Una Voce." This part was taken by Alys Michot, whom I have already mentioned, and whom I shall surely mention in future, for she is one of the coming French sopranos, possessing not only a delicious voice, but stage ability and musician-ship. The other parts of the "Barber" were taken by Desfies, Pietropaolo, Garavia, Lucchesi, Halbron and Delon. The act was sung in Italian. Of the male artists one must specify Desfies, who possesses a voice of unusual beauty which he handles most artistically. The orchestra was under the direction of Jacobian.

Ambassador Sharp and his family were present, and members of General Pershing's staff occupied the central boxes.

Concert Courses United

The Association of Concerts for the Luxembourg Gardens and Concerts Rouge have united their forces for the summer and we shall hear a continuation of the good music furnished by both. The orchestral music is always especially fine, generally under the baton of Jemain or Ruyssen. The last concert in the hall of the Concerts Rouge, Rue de Tournon, was one of the best of the year. Adele Clément and Louis Rousseau are Paris favorites, while for a long time Andrée Kerlane has been singing in London and is in Paris only on vacation. It used to be students that filled the hall at the Concerts Rouge, but since there are now almost no students here, the places are taken by other music-lovers and the war has proved that Paris is full of such, for every *matinée* or *soirée* where music is given is well attended.

The Concerts Rouge have exploited some amateurs, but all are talented and many now world-famous musicians first played in ensemble work in these concerts.

I am in receipt of a letter from George Houpt, the American baritone, who left Paris recently to study rôles with Puccini and other Italian composers. He says: "Puccini's home is one of the gems of this part of the country, and, wherever the composer goes, he is the lion of the hour, whether on the street or at the beach. The saying, a prophet is not without honor save in his own country, cannot be applied to him, for everyone knows and values what he is accomplishing. I am looking forward to working up my *Scarpia* and *Marcello* with him, for already he has given me great ideas. I have looked over the par-

titution of his new opera "La Rondine," but don't approve of it at all, for the baritone has less than two pages in the whole opera. Yet there are two sopranos and two tenors. I mean to ask him what's the cause of his grouch against the baritone.

"Mario Ancona has just written to me to say that he will remain where he is, in Florence, to be nearer his 'two young children' who are at the front. This is just like my dear master (de Reszke), who refuses to leave Paris while his son is fighting at the French front."

Carlos Lozano, the Mexican pianist, is a musician who plays with brilliancy and exquisite shading. Only a real artist could have given a successful recital in summer with the long program he played. I had never heard Lozano until this recital, and found his work ultra-modern, but full of charm and sincerity.

The Bach program given at the Song Service at the American Church Sunday afternoon was most commendably done. Mr. Kerridge, the organist and choir-master, has shown special interest in his work, and, as he retires in a few weeks, gave the Bach as a kind of offering to the choir and congregation. The members of the chorus have sung many times under Kerridge's direction, and all Paris remembers the "Messiah" given by him a couple of months ago. The members of the chorus are mostly Americans and English, and the rehearsals planned by the organist took on the air of small re-

unions, meetings highly appreciated by foreigners during a war. The organist to succeed Kerridge is Gustin Wright, who for many years was a pupil of the lamented Guilmant.

The "Théâtre aux Armées"

The hundredth performance of the "Théâtre aux Armées" took place yesterday at Noyon, a small town not far from the firing line. General Pétain is said to have been there and also Albert Dalimier (Under-Secretary of State for Fine Arts). Eminent artists from the Opéra, Opéra Comique and Comédie Française gave the program.

This Théâtre aux Armées has done as good work during the war as the hospital or ambulance wagon, for it has saved the morale of the men, and in the posts, where there are presentations twice a day, it is said that there is no ennui among the soldiers.

That reminds me that something must be done to amuse and entertain our own "Sammies" once they enter trench service. Americans in Paris are doing everything for their soldiers, and already musicians are planning something to send to the front. Nine out of ten of the boys don't understand a word of French, so entertainment for them must be adjusted accordingly. The British will lend their trench artists, and the Americans who come here to sing or play or dance will be borrowed by the others of the Allies. LEONORA RAINES.

DRAFT CUTS DEEP INTO THE CHORUSES

Two Clubs in Denver Disrupted—Teachers in Milwaukee are Waiting for Summons

As conscription progresses over the country reports continue to come in telling of the disruption of musical organization, particularly choral bodies. Not a single city, however, is failing to prepare for an unusually promising musical season. Several more musicians in New York have been affected by the draft.

Frank Bibb, accompanist and composer, has been summoned for a physical examination this week. If Mr. Bibb fails in the test he declares that he will offer himself as an interpreter.

Joseph Adler, pianist, brother of Clarence Adler, pianist, is one of the No. 258's. He will be a member of the first conscript army.

Fernando Amandes, operatic baritone, has been ordered to appear before his district board.

Gilbert W. Gabriel, music critic of the New York *Evening Sun*, has just entered the second Officers' Training Camp at Plattsburg.

Disrupts Denver Choruses

DENVER, COL., Aug. 10.—Horace Tureman, director of the Denver Philharmonic Orchestra and the Broadway Theater orchestra, said: "At the present moment the draft has not seriously affected the orchestra. The draft has taken a few of the younger brass players who preferred serving in the band and really enlisted before being drafted. The only string player drafted will likely not be accepted on physical examination. As for teaching and musical activity in general, it should flourish here. Certainly with all the money being spent in this country for war materials, etc., I see no reason for little spending. The bookings for the Broadway Theater are better

than last year, which was a good year. The theaters in general have seemed willing to raise the scale of wages and number of men employed, which makes me think that they are planning for good business."

R. Jefferson Hall, director of St. Mark's choir, Elks' Glee Club and Boulder Choral Club and teacher, said: "One pupil and member of St. Mark's choir is in Paris in Y. M. C. A. work; another choir member has enlisted in the navy; two others in the quartermaster's department and one is at Fort Riley in the reserve corps. The Elks' Glee Club has been completely demoralized for the balance of the season, for many of these men belong to the National Guard. The Boulder Choral Club also had to discontinue work owing to the enlistments. Personally I have done my four years in infantry and signal corps work, but stand ready to do what I can if and when necessary."

Wilberforce J. Whiteman, director of Trinity M. E. choir, supervisor of music in the public schools and vocal teacher, said: "From my church choir, composed of about forty men, I have already lost six. I think the draft will affect orchestral players in about the same ratio. Their places will likely be filled by less experienced players and women."

Paul Clarke Stauffer, director of the Denver Conservatory of Music, said: "No one connected with us was subject to selection. From the present outlook I do not feel that the war condition will materially affect the Conservatory this season, as all out-of-town students are registered to return and we are receiving our annual advance letters of inquiry, etc. It is quite to be expected, however, that should the war be of long duration the musical activities will suffer."

John C. Wilcox, vocal teacher and choral conductor: "Several young men of my class have enlisted for service, none of them, I am proud to say, having waited for the draft. Others are planning to enlist in some capacity. It looks as though men singers will be at a premium during the continuance of the war and our choirs and choral organizations are bound to be seriously depleted. On the other hand, so many young women

have already registered for study during the coming season that I anticipate the usual full schedule."

Call Milwaukee Teachers

MILWAUKEE, Aug. 8.—The army draft numbers published here include those of several musicians, among whom are several members of conservatory faculties: Anthony Bumbalek and Wenzel Wuerl, Marquette University Conservatory; Frederick Harms, Wisconsin Conservatory; Fleetwood Tiefenthaler, Raymond Barry, Wisconsin College of Music. Frank Barry of the Wisconsin College music faculty enlisted several months ago.

Several members of the local musicians' union are included in the draft. Two members of the Auditorium Symphony Orchestra are subject to army service. In general, the draft is not likely appreciably to affect local musical activities as yet and plans are being perfected for a more strenuous season than ever before.

SCHUMANN IN A QUANDARY

Contralto's Son Loath to Fight Germany, but Resents "Slacker" Charge

A special dispatch to the New York *Times* from Phoenix, Ariz., indicates that Ferdinand Schumann, the son of Ernestine Schumann-Heink, regards the question of bearing arms against Germany with mixed feelings.

"If I can possibly avoid it, I don't want to fight against Germany," he is reported to have said to Gov. Campbell in the course of a visit to the Executive Chambers.

"All my people and friends are in the German line," said Schumann, "and I simply do not know what to do. I am a naturalized American citizen, and have been selected for the draft."

Gov. Campbell informed the noted singer's son that he was powerless to intercede for him in the matter. The Governor said that when Mme. Schumann-Heink was in Phoenix last winter she told him one of her sons was serving aboard a German submarine.

Ferdinand resented any inference that he was a "slacker," and said that the situation to him was hard to reconcile, especially as he wished to be known as a true American.

Thousands Hear Salvation Army Band at Worcester (Mass.) Meeting

WORCESTER, MASS., Aug. 11.—Thousands of persons in and about Worcester have made the trip to the Summer Tabernacle of the Swedish Salvation Army this week to hear the Salvation Army band and chorus. This body of musicians is in Worcester for the annual Congress of the Swedish Salvation Army, and the music programs have proved an important feature of the Congress. The fact that the band members are not only exceptional performers on their instruments, but can sing as well, has won them much attention. Erik Ledzen is conductor and Col. Olaf Nilson is leader of the singing. Among the musicians who have performed at the Tabernacle every afternoon and evening are Capt. Victor Norén, Capt. Joseph Tuft, Lieuts. S. Tuft, E. Du Reitz, Robert Nelson and E. Bergman, and Ensigns Axel Beckman, Axel Englund, Carl Hellström and Carl Söderström. T. C. L.

Head of Iowa College Music Department to Teach in New York

Jaffrey C. Harris, head of the music department for the last four years at Iowa State College, Ames, Iowa, arrived recently in New York, having resigned his post in the West. He will be connected during the coming season with the David Mannes Music School and the Riverdale Country School in New York.

Anne Arkadij, *lieder* singer and teacher, will resume her classes in vocal instruction at her studio, 131 East Thirty-first Street, on Sept. 15.

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HOW THE NATIONAL PATRIOTIC SONG COMMITTEE CONTRIBUTES ITS "BIT"

Organization Has Furnished a Number of Artists at Various Meetings—Co-operates with Mayor Mitchel's Committee on National Defense—Scope Is Countrywide—Noted American Musicians Numbered Among Its Officers and Members

SINCE its first committee meeting, held in the studio of Chairman Emily N. Hatch early last June, the National Patriotic Song Committee has steadily grown until it now numbers over 100 members. This growth and the increasing recognition which the body is winning have resulted in its furnishing forty-one singers and accompanists to the various patriotic meetings organized by the Mayor's Committee on National Defense and other similar gatherings. During the short period of its existence the National Patriotic Song Committee has become an important factor in the recruiting work undertaken by Mayor Mitchel's Committee.

Purpose and Plans

The purpose and plans of the organization are:

To promote patriotism by the singing of the National Anthem and other patriotic airs and the mobilization of the musicians of America to this end. Members of the committee pledge themselves to learn the words and music of the National Anthem and other patriotic songs and to induce others to do likewise. Professional and amateur musicians, conservatories of music and musical organizations of every description throughout the country are asked to co-operate. Teachers of singing are asked to teach national airs to their pupils.

It is the purpose of the committee to influence managers of theaters and moving picture houses in regard to the use of the National Anthem as follows:

That the official version be used.
That it shall be played in full.
That other patriotic airs shall be substituted where fragments of the National Anthem are used in connection with war pictures, etc.
That the words shall be printed in theater

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H. T. PARKER in
The Boston Transcript,
Sept. 13, 1916.

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Two Officers and Leading Spirits of the National Patriotic Song Committee: Yvonne de Tréville, the Coloratura Soprano (Chairman New Music Committee), Sitting for Her Portrait; The Painter Is Emily Nichols Hatch, Chairman of the Executive Committee

programs; and, that the words be thrown on moving picture screens while the Anthem is being played.

Moreover, it is the purpose of the committee to adopt such methods as shall be deemed practicable by the Executive Committee to supply American sea and land forces, both in this country and abroad, with patriotic songs. Also to encourage the production of new patriotic songs and marches. Such songs or marches shall be forwarded to national headquarters to the Committee on New Music. When deemed of sufficient importance, such compositions may, at the discretion of the Committee on New Music, be recommended for formal approval to a Board of Judges, to be appointed by the Executive Committee.

Organization Is Countrywide

The organization of the committee is countrywide. All singers and instrumentalists who are citizens of allied or neutral countries are welcomed to the organization and are designated associate members. The committee is supported by voluntary contributions, any surplus in the treasury going to war relief. Among the other organization rulings are: Local organizations shall be designated by adding the name of the city, as "The National Patriotic Song Committee of Chicago." Members who are professional singers shall be asked by the Local Council to volunteer their services in singing patriotic airs at public meetings.

The committee's first meeting, in Miss Hatch's studio in Washington Square, was held after some of its first members—Kathleen Howard, May Peterson, Yvonne de Tréville, David Bispham, George Harris and Robert Stuart Pigott—had contributed, through their singing, to the success of the McDougal Alley Festa. At the present time the National Council includes a score or more of names well known to every American music-lover. The officers are:

Emily N. Hatch, chairman; Dr. Holbrook Curtis, treasurer; Florence Hudson Botsford, secretary; Robert S. Pigott, corresponding secretary. Chairmen of Standing Committees: David Bispham (Music Studios and Conservation); Yvonne de Tréville (New Music); Ernest Schelling (Instrumentalists); K. K. Mussey (Co-operating with Mayor's Committee on National Defense).

Mme. de Tréville's Rôle

The accompanying illustration discloses Chairman Emily Hatch at work on her portrait of Yvonne de Tréville, the prominent coloratura soprano. Mme. de Tréville is chairman of the New Music Committee. She examined all the new patriotic songs submitted to her, recommending the appropriate numbers to the other members and singing many of them herself. She has already presented "The Bells of Rheims," by Lemare; "Who's Ready?" by Hayden; "Oh, Red Is the English Rose," by Forsythe; "Belgium Forever," by Townshend, and other songs to the audiences of the combined committees.

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COLUMBIA CHORUS PRESENTS "SAMSON"

Conductor Hall's Forces Also Launch Horsman's New Song, "Stand Up, America!"

"Samson and Delilah" was given by the Columbia University Chorus on Friday evening, Aug. 10, at the University Gymnasium, under the conductorship of Walter Henry Hall. A patriotic prelude was in the form of a new song, "Stand Up, America!" composed by Edward Horsman and presented by the choral and orchestral forces.

The emasculated Saint-Saëns opera was given a sympathetic presentation, measuring the performance by the kindly standard of midsummer judgment. At any rate, the audience seemed satisfied with the work of the soloists, who were Dan Beddoe, Margaret Abbott and Alan Turner. W. Thomas sang the part of the *Old Hebrew*. Margaret Abbott, the contralto, who successfully negotiated the part of the mezzo-soprano, was easily the success of the evening.

"Stand Up, America!" proved to be good musically but tame patriotically. Mr. Horsman's newest song towers above any embryo national anthem we have heard recently, but this is only by reason of the sheer force of the composer's skill, not by reason of any inherent inspirational fire. The song suffered a great deal by its weak scoring, we believe. The chief fault was that the sturdy air was allotted to the women's choir, while the kettle-drum was entrusted with the task of adding vigor and excitement. It did its duty well. We would like to hear the song given again, with a male soloist for at least one verse.

Mr. Hall discharged his artistic duties as he does always, thoroughly and conscientiously.

A. H.

Chicago Woman's Club Gives "Jackies" Musical Joy

CHICAGO, Aug. 10.—Under the auspices of the Chicago Woman's Club, Helen L. Levy, Chicago impresario and vice-chairman of the Musicians' Auxiliary of the Red Cross, directed the entertainment for the detention camp, Great Lakes Naval Training Station, last evening. The soloists were Lillian Wright, soprano, and Edward Collins, pianist. Over 1,000 "jackies" listened attentively to a one hour's program, which did not prove long enough. The sailors were not pacified until Mrs. Levy announced that she would furnish another program for them next Thursday evening. As a climax to the entertainment, the "jackies" rose in one body and saluted the artists with the Navy yell.

F. W.

Attractive Program for Ziegler Institute Musicales

At the musicale in the Ziegler Institute Course on Aug. 6, Ella Phillips sang five numbers. Especially well sung was the aria from Mozart's "Marriage of Figaro," commonly known as the Rose Aria. By general request Stella Seligman sang "Deep River," by Burleigh. Arthur Henderson Jones was called on without notice to sing three Schubert songs. His encore was "Friend of Mine," by Clara Novello Davies. Mr. Jones, who is Welsh by birth, has one of the proverbial Welsh voices. Arthur Greenleaf Bowes completed the program.

Havrah Hubbard and Claude Gotthelf Return to San Diego

SAN DIEGO, CAL., Aug. 7.—Claude Gotthelf, eminent pianist, arrived last Wednesday at Grossmont and is spending a fortnight at "Ledge-home," the summer residence of Havrah Hubbard. While here the young artists will give several of their operalogues. To-day and Wednesday they are appearing at the Normal School in Verdi's "Falstaff" and Humperdinck's "Hänsel und Gretel." Their work to-day was most appreciated and in every way a brilliant success. The Humperdinck production for the children was most pleasing. Messrs. Hubbard and Gotthelf remain in California until the latter part of September, when they start upon their sixth season of operalogue. They go directly to New York, giving on Oct. 11 the first of nine performances at the Waldorf-Astoria for the National Opera Club. W. L. R.

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SIDNEY ARNO DIETCH

HOUSTON BAND READY FOR WAR SERVICE

Lee R. Smith Is Leader of Fifth Texas Infantry—Many Musicians in Army

HOUSTON, TEX., July 31.—The draft for military service will not, it seems, very seriously affect the general musical life in this immediate community since practically all the well-established music-making and artist-patronizing local organizations are composed of women.

The shining exception to this rule is the Symphony Orchestra, whose playing personnel is made up very largely of men beyond the ages of those subject to conscription. The local club of the Musicians' Union has 150 members, of which forty are registered for military service.

The one well-organized and thoroughly equipped military band going into the army from Houston is that of the Fifth Texas Infantry, under the leadership of Lee R. Smith. The membership complete of this band stands as follows: Cornets—John van Wagner, John T. Holton, Andrew Klos, George Marshall, Clarence Parker, Will C. Miller, Henry Schmidt; clarinets—Don Terry, Stanislaw Pertl, Ben Blasingame; trombones—Lee R. Smith, V. D. Klos, W. V. Windham; baritone—George N. Bradley, J. A. Dyson; bass—E. B. Markowsky, F. O. Terry; altos—D. Frazee, Uriah Stabinsky, John Schroeder, Alvin F. Jones; saxophones, Paul Foyt, C. B. Conlisk; trumpet—H. L. Martin; drums—F. Werner, John A. Clark; cymbal—H. A. Russel.

C. E. Sauer, violinist, and L. M. Brown, drummer, are in an orchestra of the Navy. Houston musicians in the First Texas Cavalry are J. S. Stokes, R. H. Rice and Richard Guthman; Louis Rosenthal is in the regular army, and in the Officers' Reserve are J. J. Schmidt and R. W. Armstrong. Ralph Parkes, pianist of the Sylvan Beach Band, is in



Lee R. Smith, Leader of Fifth Texas Infantry Band

the Signal Corps, and in the Twenty-seventh Infantry are Milo Fields, Ray Fields, W. J. Eckstein and Earl Lewis.

WILLE HUTCHESON.

Vocal and Instrumental Music at New York University

In the Summer School of New York University a concert was given under the auspices of the Department of Music, July 27, by Bertyne NeCollins, soprano; Newton Swift, pianist, and Edmund Severn, violinist. Mrs. NeCollins sang the air, "With Verdure Clad," from Haydn's "Creation" and a group of songs by Sinding, Hawley and Chadwick with good effect. Messrs. Severn and Swift united in a performance of Rubinstein's Sonata, Op. 13, and each of them played solo groups as well, Mr. Swift choosing pieces by Chopin and Cyril Scott and Mr. Severn pieces by Bach, Wilhelmj and Hubay.

Making Music Study as Appealing and Simple as Dominoes

Ingenious games devised to drill children instantly to recognize the notes of the staff and those of the ledger lines are those called Musical Checkers and Musical Dominoes. It is said that children aged four years have been able to read quickly and accurately, while older children and even grown-ups find the device useful in memorizing the notes. The game is played on a board folding in the center. The two clefs with their notes are printed on the back. On the inside the clefs are repeated and the game played with black and red "men" shaped like whole notes, the point being to place these little "men" quickly on the proper line or space. Among those who deem the scheme an effective one is Paderewski.

MacDowell Works Featured in Massachusetts Red Cross Concert

A Red Cross benefit was given in the North Congregational Church at North Amherst, Mass., on Monday, Aug. 6. Harry N. Wiley, who is spending the summer there, offered a piano group of MacDowell works, playing the Improvisation, "To a Wild Rose" and "To a Water Lily" splendidly and also a Taran-

telle by Karganoff. He was heartily welcomed. Ruby Belle Wyncelowe, soprano, of Boston, sang songs by Ross, Loud and Bach-Gounod. Mrs. Carol Reed of Amherst sang songs by Buck and Lynes, and Charlotte Woods, violinist, played the "Thais" Meditation and Saint-Saëns' "The Swan." Mrs. Tillson, organist, and Mr. Wiley shared the accompaniments.

Grainger Pieces Find Favor on Sousa Programs

Sousa has been playing a number of Percy Grainger's compositions on his present Canadian tour and has won great success with them. At Dominion Park at Montreal he performed on July 14 "Shepherd's Hey," on the 15th "Molly on the Shore," on the 21st "Handel in the Strand" and on the 28th "Mock Morris."

San José Voice Teacher Will Wed Conservatory Student

SAN JOSÉ, CAL., Aug. 10.—Charles Maschal Dennis, teacher of voice and public school methods at the Pacific Conservatory, is to wed Katherine Markley before the summer is over, it is announced. Until recently Miss Markley was a student at the conservatory.

M. M. F.

Annie Louise David, the harpist, has returned to New York to prepare for the long tour she is to have with Sarah Bernhardt. The opening date is set for Aug. 23 at Saratoga, N. Y. Florence Harde- man, the young American violinist, is also a member of the company.

THOUSANDS AT PARK CONCERTS

Sunday Music Given by Bands at Mall, Battery and Stadium

Thousands thronged the Mall in Central Park on Aug. 5, the principal attraction being the regular Sunday afternoon concert which is provided by the Department of Parks. The concert was given by Gustave D'Aquin's Orchestra and Military Band, D'Aquin conducting.

At the same time, at Battery Park, John T. F. Ward and his Military Band gave a concert that was listened to by other thousands.

In the evening there was an excellent concert given at Washington Square, conducted by Louis Schmidt, and another at City College Stadium, Nahan Franko conducting.

Sousa Wins Applause for Work by Adolph M. Foerster

At the concert at Dominion Park, Montreal, on July 25 of Sousa and his band the great American bandmaster performed "Festivity" from the Second Suite for Orchestra by Adolph M. Foerster of Pittsburgh. The work was received with much applause and made a distinct success.

A public sing was held Sunday afternoon, Aug. 12, in Washington Square under the direction of the Organizing Committee of Section 4 of the Festival Chorus. Children from the Labor Temple and a boys' band from the Church of Our Lady of Peace, 522 Carroll Street, Brooklyn, led in the singing.

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ARTIST PUPILS IN AMERICA: Jean Vincent Cooper, Genevieve Zielinski, Marie Louise Wagner, Lalla Bright Cannon, Gilbert Wilson, Helen Weiller, Lotta Madden, Ann Murray Hahn, Felice de Gregorio, Alvin Gillett, Arabelle Merrifield, Stetson Humphrey, Vera Coburn and many others.

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LEPS ORCHESTRA IN NOTABLE CONCERTS

Several New and Distinctive Works by American Composers on Week's Program

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Aug. 13, 1917.

MANY inviting programs of well chosen numbers, a list of splendid soloists and several novelties constituted the second week's offerings of Wassili Leps and his symphony orchestra at Willow Grove. An outstanding feature of the week was the first presentation by any orchestra of De Koven's Fantasy on Themes from the "Canterbury Pilgrims," a composition which disclosed much melodic charm and color and was given a noteworthy interpretation under Mr. Leps' direction. Other works admirably rendered were Grainger's "Molly on the Shore," and "Carmen" excerpts, with Marie Stone Langston, Kathryn McGinley, Eva Allen Ritter, Paul Volkman, Horace Hood and George Eames as the excellent soloists.

Wednesday evening's program was, without a doubt, one of the most interesting of the season. The "Resurrexit," a new cantata by Adam Geibel, written to a poem by E. Myrtle Dunn and orchestrated by Wassili Leps, was convincingly sung by a chorus of 150 voices selected mainly from the Philadelphia Operatic Society. The solo parts were well sustained by Alberta M. Borzner, soprano; Bessie C. Phillips, contralto; Oswald Blake, tenor, and Horace Hood, baritone. The work represents one of the best efforts of Dr. Geibel. The same chorus and orchestra were heard in the

"Stabat Mater," with Mae Ebery Hotz, Marie Stone Langston, Earl W. Marshall and William O. Miller as the distinguished principals.

"Yo Nenen," a Japanese cicada drama, music by Wassili Leps, words by John Luther Long, was the chief offering for Thursday evening. Vandalia Hissey, a sweet, full-voiced soprano, and a well trained chorus recruited from Mrs. Phillips Jenkins' studios were the singers employed in its excellent presentation.

Emil Schmidt, violinist and concert master of the orchestra, was the instrumentalist of the evening. Mr. Schmidt is one of our most gifted violinists and his appearances as soloist are always received with marked enthusiasm and applause. Florence Haenle, another violinist of rare ability, and Elsa Lyons Cook, soprano, were among the featured soloists for Saturday evening.

M. B. SWAAB.

Ditson Society of Boston Honors Col. Browne's Memory

BOSTON, Aug. 13.—Col. A. Parker Browne, who died recently and who was especially prominent in the city's musical life, was a charter member of the Oliver Ditson Society for the Relief of Needy Musicians.

At a recent meeting, the officers of the society passed the following resolutions: "That, in the death of Col. A. Parker Browne, the Oliver Ditson Society loses a greatly valued trustee, one whose counsel for many years has been wise and helpful. Through more than one generation he was an important factor in the musical life of Boston, much of the success of the different societies with which he was associated being due to his share in their management, as was the case with the Oliver Ditson Society; it was well that he continued as one of our officers until his death, and his loss will be deeply felt. That we hereby place in the records of the society this expression of gratitude for his devoted service."

Evan Williams, Noted Tenor, and His Interesting Family



Standing, from Left to Right: Evan Williams, Jr.; Edgar Williams, Vernon Williams. Seated: Mrs. Williams, Gwendolyn Williams and Evan Williams

ANYONE who has had the opportunity to view at close range the family life of Evan Williams, the tenor, at his home in Akron, Ohio, marvels at the spirit of co-operation and happiness that prevails. The three sons may be seen in the billiard room or on the golf course making "dad" look to his laurels in these and other sorts of prowess. Young Evan, Jr., who, according to the father, is a "chip of the old block," has graduated with high honors from Culver Military Academy. Edgar is a graduate of the law school at Ann Arbor and Vernon is studying singing with Herbert

Witherspoon. The talent in this interesting family is not confined to the male section, for Mrs. Williams has more than a local reputation as a painter of china and pottery. Some of her work has been shown in Chicago exhibitions, at which they were designated by experts for special recognition. Little Gwendolyn, a vivacious youngster, sees to it that life in the Williams family never drops to a level approaching *ennui*. The two older boys have enlisted in military service and the father has been a generous contributor to Red Cross and war funds.

Dr. Lulek Divides Vacation Between East and Far West



In the Far West with Dr. Fery Lulek. Above (left) Dr. Lulek After a Day's Fishing; (right) Inspecting a Day's Catch. Below, Dr. Lulek Out for a Morning's Ride

FORGETTING his arduous winter duties and his hundred pupils at the Cincinnati Conservatory of Music, Dr. Fery Lulek has recently spent six weeks in the far West, in Wyoming and Colorado. There he met Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, and with him went fishing at Horton's Range. He spent much of his time near Buffalo, Wyoming, in the Big Horn Mountains. This was his first trip

in this part of the United States and he was impressed with the Rockies, which he found had similar beauties to the Alps.

Dr. Lulek visited New York last week on his way to the seashore, dividing this part of his vacation between the sea resorts of New Jersey and Massachusetts. During the coming season he will again be at the Cincinnati Conservatory, but will also do considerable concert work under the direction of Ella May Smith, of Columbus.

ARIANI TO CONDUCT STRAND ORCHESTRA

Notable Scheme of Symphony Programs Announced for Moving Picture Theater

Harold Edel, managing director of the Strand Theater of New York, announces that the Strand Concert Orchestra, which now numbers forty musicians, will be enlarged to full symphonic strength and be known in the future as the Strand Symphony Orchestra.

Daily symphony concerts of one hour's duration will be inaugurated Sunday, Sept. 16, and will become a part of the regular Strand program from that date. The concerts will take place daily at 2.15 and at 2.30 on Sundays, and will precede the usual presentation of motion pictures and vocal and instrumental soloists.

The owners of the Strand Theater attribute the success of that institution largely to the excellent musical program presented in conjunction with the motion pictures and the orchestra has been gradually enlarged. Special efforts have been made to secure the best vocal and instrumental talent obtainable. When the Strand was first opened in April, 1914, the orchestra was composed of sixteen members. This number was doubled in less than two years, and when Mr. Edel took charge of the theater a year

ago the orchestra was enlarged to forty pieces, including the organists.

Mr. Edel has engaged Signor Adriano Ariani, the famous Italian conductor, to direct the symphony concerts.

Adriano Ariani has had a distinguished musical career. In 1906 he founded a Symphonic Society in Rome under the auspices of the Government. He was professor of classical composition and orchestration in the National Music School of Rome and director of chamber music concerts in the Royal Academy of Santa Cecilia of Rome and head of the Quintet of the same institution. As a composer, Signor Ariani is among the most esteemed of the young Italian school.

As a conductor, Signor Ariani obtained his experience under Mancinelli and Mascagni. He was Mascagni's assistant director for four years. He has also been conductor of opera and symphonic music at Rome, Pesaro, Senigallia, Bari, Naples, Macerata, Venice, Tolentino, Genoa, Florence, Monte Carlo (Monaco), New York, Philadelphia and Boston.

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NEW YORK CITY.—Henrietta Bach, the New York violinist, has announced her engagement to marry Emil Stein.

BANGOR, ME.—Dr. Minor C. Baldwin gave an organ recital in the First Baptist Church of this city on Aug. 10.

BAY VIEW, MICH.—Marie Sundelius, soprano of the Metropolitan, is the star at the three days' festival, Aug. 15 to 17, in Bay View.

LA CROSSE, WIS.—Harry Packman, organist, appeared in recital Aug. 9 in Christ Church, assisted by Mrs. Harry Watkins and Ida Cuklen.

CEDARHURST, L. I.—Hanna van Vollenhoeven, a Dutch composer, singer, pianist and violinist, gave a recital Aug. 12 at the summer home of Elkan Naumburg, Cedarhurst, L. I.

NEW HAVEN, CONN.—Professor and Mrs. Isidor Troostwyk left on Aug. 9 for a short vacation at Asbury Park, N. J. Leo Troostwyk is spending the summer in Kineo, Me., and Arthur Troostwyk is at Forest Hills.

BOSTON.—Emil Mollenhauer, the vocal coach and conductor of the Handel and Haydn Society of this city, and Mrs. Mollenhauer are the guests of Mr. and Mrs. Philip Bruce at the latter's summer home in Mere Point, Me.

BOISE, IDAHO.—Edith Woodcock, who recently returned from Portland, Ore., where she studied with Mme. Francis Burke, gave a recital recently, winning much favor. Mrs. Fred Rosene, contralto, assisted, accompanied by Mrs. Lida Adams.

BUCKHANNON, W. VA.—Rose Wittmayer, who has been in charge of the vocal department at the local college for several years, has resigned her position. Her place will be taken by Louise Krak, who received her musical education at The Hague and Berlin.

WASHINGTON, D. C.—During the Purcellville (Va.) Chautauqua the National Quartet of Washington furnished the vocal music for the entire week's meeting. The quartet is composed of Mrs. Elizabeth Maxwell, soprano; Lillian Chenoweth, contralto; W. N. Braithwaite, tenor; Harry M. Forker, basso, with Ethel Garrett Johnston, pianist.

SEATTLE, WASH.—The Seattle Park Board has been fortunate in having the gratuitous services of the Ames Shipyard Band, the Duthie Shipyard Band, the Knights of Pythias Band and the Moose Band, to give concerts in the parks when there have not been available funds to give as many band concerts in the parks as usual.

NARRAGANSETT PIER, R. I.—Mabel Andersen, contralto, and Dr. A. J. Harpin, basso, assisted by the Mathewson Ladies' Orchestra (Rae Davis, conductor), gave a concert in the ballroom of the Mathewson Hotel on Sunday evening, Aug. 12. Ruth Hurlburt, cellist, also contributed a solo to the charming program.

NEWPORT, R. I.—There was a large attendance at the concert given recently at the villa of Dr. and Mrs. Henry Barton Jacobs, for the benefit of the Red Cross. Those participating were Elizabeth Howry, daughter of Judge and Mrs. Charles B. Howry, of Washington; Mrs. George Peabody Eustis and Salvatore de Stephano.

ATLANTA, GA.—In the absence of City Organist Charles Sheldon, who was attending the organists' convention at Springfield, Mass., the usual Sunday organ recital was given on Aug. 5 by Eda Bartholomew, organist; Mrs. Grace Lee Brown Townsend, soprano, and Bess Voorhees, violinist. Another interesting event of the day was the concert given at Lakewood by Wedemeyer's Band.

GREENWICH, CONN.—The marriage of Harriet E. Toedt to Harold W. Mortimer took place at the Sound Beach home of the bride's parents, Mr. and Mrs. Theodore J. Toedt, on Aug. 2. Miss Toedt is an accomplished pianist and has given recitals in New York.

TORONTO, CAN.—Maestro J. Carboni, head of the vocal department of the Hambourg Conservatory of Music, has been very busy all summer with his special summer classes. He left town lately for a short vacation, but expects to be back to resume his regular classes by Sept. 1.

ALBANY, N. Y.—Mrs. Justine B. Ward, author and member of the Pontifical Music Commission of New York, was one of the lecturers the past week at the Vincentian Institute Summer School. Her subject was "Correlation of Music with Other Branches of the Curriculum."

INDIANA, PA.—Mr. and Mrs. Orley See of the Normal Conservatory of Music have resigned their positions here and will go to Sacramento, Cal., in September. Mr. See will open a violin school in that city and take personal charge of the large violin class of A. Wilmer Oakes, one of Sacramento's leading musicians, who is leaving there this year.

NEW HAVEN, CONN.—For the benefit of the organ fund a concert was given at the Church of Christ, Stoney Creek, on Aug. 10. The program was given by Mrs. Nora Russell Haesche, soprano; Mrs. Bess Jewell Wallmo, soprano; Mrs. Anna W. Hegel, contralto; Andrew J. Bowen, tenor; William E. Haesche, violinist; William H. Hegel, flutist; Byron Swartz, pianist, and Louis Felsburg, accompanist.

CENTER LOVELL, ME.—Guy Maier, the gifted young pianist of Boston, Mass., who is spending the summer in this district, gave a recital with Albert Greenfield, the New York violinist, at Quisisana Music Hall here, on Aug. 16. Mr. Maier played a group of solos and with Mr. Greenfield the G Major Grieg Sonata. Mr. Maier is an unusually gifted pianist and his performance was enthusiastically applauded by an admiring audience.

SALT LAKE CITY.—Sylvain Noack, assistant first concertmaster of the Boston Symphony, has just left for his work in Bar Harbor, Me., after spending six weeks in Salt Lake, the home of his wife, formerly Helen Hartley. While here he took a cottage for ten days in Brighton, Utah's favorite mountain resort, and he became so infatuated with the place that he rented a cottage for next summer. Mrs. Noack leaves in a few days to join her husband in Bar Harbor.

SALT LAKE CITY.—Among the local musicians who have returned home for the summer months is Pearl Rothchild, who has just spent two years of piano study in New York. Miss Rothchild, artist pupil of Edwin Hughes, of the Volpe School of Music, speaks enthusiastically of her work in New York, and expects to return early in the fall to continue her studies. She was recently heard informally in several piano selections at a musicale given in her honor by Mrs. Percival O. Perkins. Miss Rothchild has promised her many friends here that she will appear in concert before leaving for the East.

SEATTLE, WASH.—The Seattle Symphony Orchestra gave a concert in the Stadium at Tacoma Aug. 15, the soloists being Theo. Karle, tenor, and Mme. Jeanne Jomelli, soprano. Mr. Karle is spending the summer in Seattle, where he is preparing his repertoire for the coming season with his teacher, Edmund J. Myer of New York City. Mme. Jomelli is in Seattle for the months of August and September, teaching at the Cornish School of Music, after having finished a successful concert season. She will leave here in October to tour the United States with Charles Wakefield Cadman, the composer, in a series of concerts.

NARRAGANSETT PIER, R. I.—Aided by the Mathewson Ladies' Orchestra, Irene Boucher, soprano; Dr. A. J. Harpin, basso, and E. Rodney Avery, boy-soprano, appeared in concert in the ballroom of the Mathewson Hotel on Sunday evening, Aug. 5. The orchestra was under the direction of Rae Davis. Miss Davis also contributed a violin solo to the program. The latter was engaging in character.

NORTH ADAMS, MASS.—It was announced on Aug. 8 that a community chorus will be organized in North Adams. The chorus will be in charge of John B. Archer. The first meeting was held on Aug. 8 in Grand Army Hall, and the enthusiasm displayed promises well for the venture. It was decided that the organization shall be known as the Hoosac Valley Community Chorus, and it will include not only people from North Adams, but from all surrounding places, including Adams and Williamstown.

SEATTLE, WASH.—Silvio Risegari is conducting a summer school with a large number of students enrolled. At the last monthly recital, Claude Madden, violinist, played his lately composed Sonata, which he has dedicated to Mr. Risegari. Ferdinand Dunkley, organist of the First Christian Science Church, has gone to Santa Cruz, Cal., to give a recital, Aug. 22. This is Mr. Dunkley's third appearance in that city. On his return he will conduct the community singing in Woodland, Aug. 26.

NEWARK, OHIO.—The most enthusiastic crowd of the season greeted the Buckeye Band, Aug. 10, in one of the series of municipal outdoor concerts being conducted under the able leadership of Frederick Abbot and the Civic Music Committee. The band has recently sustained a great loss in that four of its best members have enlisted in the Seventh Regiment Band and have gone to training camp. In a town where musicians are scarce their places will be hard to fill.

ROCKLAND, ME.—Edith Castle, the Boston contralto, who is concluding her second season of summer teaching here, presented her class in recital on Aug. 5 in the music room of Mrs. C. E. Littlefield's residence on Lime Rock Street. At the close of the program Miss Castle, by request, sang a group of French and English songs, an aria from the opera "Samson and Delilah" and the well-known air from "Elijah," "Oh, Rest in the Lord." Grace Follett played the piano accompaniments.

BOSTON, MASS.—As a feature of the summer session of Dartmouth College, Raymond Havens, the well-known young pianist of this city, gave a piano recital there in Robinson Hall on July 26. It was Mr. Havens's fourth appearance at the college, and, like those preceding it, was a success from every standpoint. His program of Beethoven, Schumann, Chopin, Liszt and John Alden Carpenter was delivered with the artistic finish characteristic of this young artist's work. Mr. Havens is a great favorite at Dartmouth, as this his fourth appearance there proved.

SEATTLE, WASH.—More than 1500 students were enrolled at the Summer School at the University of Washington this year, and a large percentage were in the music department. The teachers conducting the classes in piano, voice, violin, music appreciation and public school music included Mrs. Louise Vanogle, Dean Irving Glen, Ruth Durheim, Frances Dickey, Walter Squire, Professor Rosen and Eileen French. Prof. A. F. Venino, who was in the piano department, was taken ill and had to go to the hospital for an operation; he is now able to be about again, however.

COHASSET, MASS.—One of the most delightful musicals of the summer season on the South Shore was given Aug. 5 by Mrs. C. Griggs Plant at her home here, when Martha Atwood-Baker, the Boston soprano, and James Ecker, pianist, gave the program. Mrs. Baker was heard in the "Ritorna Vincitor" aria from Verdi's

"Aida," a group of English songs by Mabel Daniels, Hadley, Del Riego and Woodman, and Italian and French songs by Cesti, Chabrier and Chausson. Mrs. Baker's rare beauty of voice and interpretative ability and her personal charm made her a great favorite with an appreciative audience. Besides accompanying the singer, Mr. Ecker was heard in a solo Chopin group.

ITHACA, N. Y.—At St. John's Episcopal Church on Aug. 12, there was given a special song service, when John E. West's interesting cantata, "Seedtime and Harvest," was sung by the choir of that church, with the chorus augmented by members of the summer session at Cornell University. Mrs. F. B. Atwater, who is possessed of an unusually sweet and clear soprano voice, and who is the regular soprano of that church, sang the soprano numbers, while Robert Bartholomew, the regular tenor of the choir, had the tenor parts. The duets were delightful. St. John's Church is the only one in the city that has kept its choir active during the summer, and Prof. James T. Quarles, director, is receiving much commendation for the particularly fine music heard this season.

NOTED CHOIR'S NEW LEADER

Herbert A. Fricker Arrives in Toronto to Take Charge of Mendelssohns

TORONTO, CAN., Aug. 10.—Herbert A. Fricker, the new conductor of the Mendelssohn Choir, has arrived in Toronto, and will proceed shortly with the organization of this chorus. Mr. Fricker has also been appointed organist of the Metropolitan Methodist Church, one of the largest churches in this city, the duties of which position he will assume in September.

Mr. Fricker holds the degrees of Bachelor of Music of Durham University, Fellow of the Royal College of Organists and honorary Master of Arts of Leeds University. On leaving Leeds Mr. Fricker was presented with many gifts from the different musical organizations with which he has been connected, including the Leeds Philharmonic Society and Morley Choral Society.

Alexander Bloch, the New York violinist, is teaching this summer two days a week in New York City. He will resume his regular lessons in September.



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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

Individuals

Adler, Clarence—New York City (Hunter College), Oct. 10, 17, 24.
Baker, Martha Atwood—Lockport, N. Y., Oct. 4.
Donner, Max—Magnolia, Mass., Aug. 19.
Galley, Mary—Willow Grove, Pa. (Soloist, Sousa's Band), Aug. 19 to 26; Lakemont Park, Altoona, Pa., Aug. 27 to Sept. 10.
Havens, Raymond—New York (Æolian Hall), Oct. 11; Minneapolis (Minneapolis Symphony Orchestra), Nov. 11.
Lund, Charlotte—Attica, Ind., Aug. 19; Washington, Iowa, Aug. 21; Seattle, Wash. (Norwegian Festival), Sept. 1 and 2.
Miller, Christine—Toronto, Can., Sept. 4; Winnipeg, Can., Sept. 17; Edmonton, Can., Sept. 19; Saskatoon, Can., Sept. 20; Calgary, Can., Sept. 22; Billings, Mont., Sept. 25; Helena, Mont., Sept. 27; Butte, Mont., Sept. 28; Chicago, Oct. 3; Vinton, Iowa, Oct. 4; Joplin, Mo., Oct. 11; Kansas City, Mo., Oct. 12; Normal, Ill., Oct. 18; New York City (Æolian Hall), Oct. 23; Boston (Jordan Hall), Oct. 25; Newburgh, N. Y., Oct. 26.
Miller, Reed—Thorntown, Ind., Aug. 18;

Brazil, Ind., Aug. 20; Danville, Ill., Aug. 21; DeKalb, Ill., Aug. 22; Waukegan, Ill., Aug. 23; Racine, Wis., Aug. 24; Chicago, Ill., Aug. 25, 27, 28.

Shepherd, Betsy Lane—Chautauqua, N. Y., month of August.

Siedhoff, Elizabeth—Attleboro, Mass., Nov. 20.

Van der Veer, Nevada—Thorntown, Ind., Aug. 18; Brazil, Ind., Aug. 20; Danville, Ill., Aug. 21; DeKalb, Ill., Aug. 22; Waukegan, Ill., Aug. 23; Racine, Wis., Aug. 24; Chicago, Ill., Aug. 25, 27, 28.

Yost, Gaylord—Attleboro, Mass., Nov. 20 and 23.

Ensembles

Boston Symphony Players' Club—Attleboro, Mass., Nov. 20.

Brooke Trio—Attleboro, Mass., Oct. 5.

Criterion Quartet—Plattsburg, N. Y., Aug. 18; Montpelier, Vt., Aug. 20; Lancaster, N. H., Aug. 21; North Conway, N. H., Aug. 22; Berlin, N. H., Aug. 23; Newport, Vt., Aug. 24; Lyndonville, Vt., Aug. 25; Hardwick, Vt., Aug. 27; Woodsville, N. H., Aug. 28; Laconia, N. H., Aug. 29; Kennebunk, Me., Aug. 30; Rumford, Me., Aug. 31; Farmington, Me., Sept. 1; Waterville, Me., Sept. 3.

Gamble Concert Party—Dayton, O., Aug. 18; Cincinnati, O., Aug. 19; Indianapolis, Ind., Aug. 20; Meadville, Pa., Aug. 21; Mercer, Pa., Aug. 22; Gettysburg, Pa., Aug. 23 and 24; Allentown, Pa., Aug. 25; Philadelphia, Aug. 26; Pittsburgh (Carnegie Hall), Aug. 28, 29, 30.

Tollefsen, Trio—Attica, Ind., Aug. 18; Washington, Iowa, Aug. 21.

DRAFT HITS SEATTLE CLUBS

Symphony To Lose Several Members—Karle May Be Called

SEATTLE, WASH., Aug. 12.—How conscription is to affect music remains to be seen, for draft examinations have only started. Theo. Karle, tenor, is on the draft list and may be called at any time. The Seattle Symphony Orchestra will lose several members, but Conductor John Spargur thinks he can fill their places. One cellist, Joe R. Forkner, has joined the Naval Flying Reserve, and has a pilot's license, having had a course of training at Christofferson's Flying School, at Redwood, Cal. Forkner says he probably will never play the cello any more, as he expects to be called into active service soon.

The Glee Clubs of the University of Washington and the Seattle High Schools have been disrupted, as so many of the members were members of the National Guard.

Directors Claude Madden and Milton Seymour say the personnel of their choruses will be greatly changed and will probably be smaller. All church choirs are losing members.

Silvio Risegari reports that a number of his advanced students have enlisted. Miss Cornish of the Cornish School of Music has lost no pupils so far, but Dent Mowrey, head of the piano department, and F. J. Armstrong of the violin department are both eligible for conscription. Several members of Wagner's Band, the oldest and largest band in the city, have been called to the colors.

The women's organizations are changing their work for the coming year, and such programs as "Songs from the Trenches," "Folk Songs of the Allies" will be heard, and every program given to raise funds will be for the Red Cross, the Ambulance Corps, the Reserves, or the Coast Artillery.

SING FOR SEA GIRT SOLDIERS

Mme. Viafora, Mr. Stracciari and Muriel Hope Win Ovarions at Camp Edge

SEA GIRT, N. J., Aug. 13.—Before 5000 soldiers at Camp Edge, the principal military quarters of New Jersey, Mme. Gina Viafora, Riccardo Stracciari and Muriel Hope gave a program of songs to-night. The soldiers were wildly enthusiastic over the singing. Mme. Viafora won an ovation for her singing of an aria from "Tosca" and some songs in English.

The Sea Girt soldiers gave a demonstration of approval when Stracciari, the baritone newly engaged for the Chicago Opera Company, sang "My Flag" and Burleigh's "The Young Warrior." Miss Hope sang military songs with pronounced success. This was the first of a series of concerts to be given at the local encampment.

G. V.

Beatrice Wainwright in Red Cross Concerts

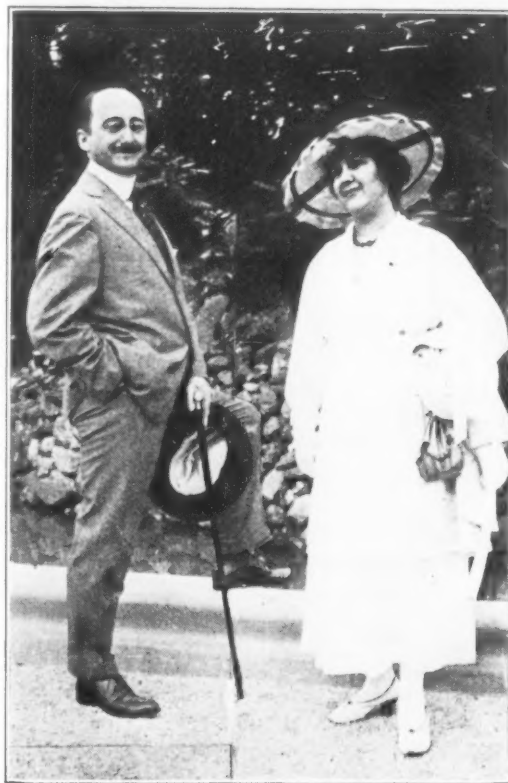
Beatrice Wainwright has been "doing her bit" this summer by giving several recitals for the benefit of the Red Cross Society. One took place at New Canaan and another at Pomfret, Conn., on Aug. 7. The latter was given in costume out of doors in a most attractive setting on the lawn of a historic old house that in former days was a tavern. Miss Wainwright, who is a pupil of Mme. Yvette Guilbert, plans to give a recital in New York in the autumn.



Ole May

ASBURY PARK, N. J., Aug. 13.—Ole May, euphonium soloist with Pryor's Band, died on Aug. 10, in the Long Branch (N. J.) Hospital of injuries which he received in an automobile accident at Elberon Aug. 2. Ole May was born at Pleasanton, Ia., forty-five years ago. Besides his wife, he leaves two sons and a daughter by a former marriage. Mr. May, besides being a splendid musician, was also a clever cartoonist, drawing cartoons for the *Detroit Journal*, the *Toledo Blade* and the *New-*

VACATION DAYS FOR HEAD OF KNUFFER STUDIOS IN CHICAGO



Mr. and Mrs. Walter Knupfer at Their Summer Home on Magician Lake in Michigan

CHICAGO, Aug. 11.—Walter Knupfer, head of the Knupfer Studios, which are to open in the Fine Arts Building early in September, and his charming wife, Anita Alvarez Knupfer, who is a prominent pianist and who will be on the faculty of the new school, are spending the month of August at Gregory Beach, Magician Lake, Mich. The accompanying snapshots are of Mr. and Mrs. Knupfer, taken outside their summer home.

Moderns to Figure on Arthur Shattuck's Programs

In addition to bringing out for a first American hearing the "River" Concerto of the Finnish composer, Selim Palmgren, Arthur Shattuck will give place to a number of other modern writers on his recital programs next season. The distinguished young American composer, Emerson Whithorne, will be represented by his "Rain." A Prelude and Fugue of Glazounoff, an Intermezzo of Dohnanyi, Redon's Serenade, Ignace Friedmann's "Tabatière à Musique" and Debussy's "Cloches à travers les feuilles" will also be featured.

Emily Gresser at Plattsburg

Emily Gresser, the young American violinist, appeared at a recital in the camp amphitheater for the benefit of the student officers at Plattsburg on Sunday, July 22. Miss Gresser played an old negro melody, "Deep River," arranged for violin by Sam Franko, "Rigaudon" by Monsigny, "Old Refrain" and "Liebesfreud" by Kreisler, "Romanza Andalousa" by Sarasate, and "Polonaise" by Wieniawski. Miss Gresser's accompanist was her brother, Willy Gresser, a graduate of Harvard University. Miss Gresser was given a rousing reception.

ark *Star-Eagle*. The burial was in Cleveland, Ohio.

L. S.

Carlo Morgana

Carlo Morgana, father of Nina Morgana, a young coloratura soprano, who was brought to this country from La Scala, Milan, died at his home in Buffalo, N. Y., on Aug. 5. He was sixty years old, having lived in this country for the last thirty-two years, in Buffalo, where his daughter was born. Miss Morgana was with him at his death.

Basil Wood

LONDON, Aug. 15.—Captain Basil Wood, dramatic author, who made the English adaption of "The Merry Widow" and other operettas, died suddenly on Aug. 7. He was sixty-three years old.

Rodolfo Tetrizzini

Word was received in New York last week of the death in Florence, Italy, of Rodolfo Tetrizzini, brother of Mme. Eva Tetrizzini (wife of Cleofonte Campanini), and of Mme. Luisa Tetrizzini.

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IS MUSIC THAT WOMEN COMPOSE MEASURED BY FALSE STANDARDS?

Mana Zucca Believes It Is and Declares That Considerations of Sex Should Not Influence Judgment of a Composition—No Fundamental Reason Why Women Should Not Equal Men's Efforts in Creative Work

EVERY time I discover a genius who is at the same time a well balanced person I add a name to the list of "Those I Enjoy Meeting." This is by way of saying that I had a chat recently with Mana Zucca, the young American composer.

A muggy afternoon in August is not usually an auspicious time to select for talking with a composer, but Miss Zucca was radiant and enthusiastic, even at the end of a hard day's work. She had been reading proof for several hours on a new group of compositions which are just being published and had been making some minor changes in the orchestral score of her "Fugato-Humoresque," which is to be a feature of the Cincinnati Symphony Orchestra's program at its opening concert on Aug. 19 and which forms part of a suite on which the composer is now working.

"Would you like to hear it?" "Certainly." And Miss Zucca swung about on the piano stool and began the sparkling Fugato, which is built on the "Dixie" theme and in which the composer has infused her own fine musical personality. Not only the Cincinnati Symphony audiences, but Philharmonic subscribers also, will hear the Fugato this season, as Mr. Strinsky has placed it on his program list—with a warm personal commendation for the skill which the young composer has displayed.

"Getting the Fugato ready for orchestral presentation has meant hard work," Miss Zucca admitted. "You see, I do not believe in having some one else orchestrate my work. Of course, it is permissible, but I would not feel that it was really my own composition if anyone else were to do any part of it," she smilingly added.

"But it is really a misnomer for me to call composition 'work,' because I love it so dearly. And it never tires me. I can work ten hours a day and never grow weary—or perhaps I should say a night, because I am not one of the persons who work in the morning. It sounds very interesting and praiseworthy to hear of the people who arise à la lark, but I cannot work that way. It is in the afternoon and evening and, better still, late at night that I can really accomplish things.

"How do I do my work? That is rather a hard question to answer. Very early in life I had a teacher whose favorite axiom was 'Write profusely for the waste basket.' I have taken this saying very much to heart. I begin things in many instances which I do not complete, or else lay away for a time and take up later.

"My songs, however, I finish at once. I think a song must be written that way, else it lacks spontaneity. But with more serious pieces I work slowly, lay them away, then come back to them once more. I have no settled plan of work. Ideas come to me, at all sorts of odd times, perhaps in the night, perhaps when riding downtown on the bus—then I scribble down enough to hold them and complete the work later."

Song for Galli-Curci

Miss Zucca has just finished a little French song which Mme. Galli-Curci is



Photo by White

Mana Zucca, Young American Composer, Whose Works "Should Gain Her Permanent Place in Musical History"

to sing on her concert tour next season, and a group of pieces for teaching, which include songs, piano, 'cello and violin compositions.

"Compositions for teaching are rather more difficult, because one has to work in a certain definite range, but I think everyone should do about so much routine work. That is the great trouble with many persons. They are so impatient of routine. Myself, I do not know any short cut to good style and technique. But one hears musician after musician say: 'This is my first composition,' or 'This is the third thing I have done,' and then evince surprise because it is not considered worthy of publication. A great many persons apparently take delight in defying musical convention, especially the younger composers. That is all very well for the master—the one who has through years of labor become 'free of his art,' but the only word I have for it, as applied to the young composer, is laziness. I think that in all forms of art a great many of the younger people are making 'freedom' and excuse for their shortcomings, and it is a great pity, for it robs the world of work that might be good were it not marred by carelessness."

Miss Zucca can talk with conviction on this score, for her life has meant arduous study and preparation since she began composition at the age of four. Incidentally some of the songs which Miss Zucca composed when she was only ten years old are on the recital programs of many artists to-day. She studied piano with Alexander Lambert and orchestration with Herman Spielter, and at the age of fourteen was widely known as a brilliant pianist. Her father wisely refused to allow her to tour as a "child prodigy," but sent her to Europe for further study, where she continued her work for eight years, under Busoni and

Young American Composer Has Completed Many New Works in Addition to Her Fugato-Humoresque Which Two of the Country's Leading Orchestras Will Play This Season—Her Theories of Composition

Godowsky, and gave a number of brilliant recitals in Berlin, London, Paris and Vienna.

Came Home "Before the War"

Miss Zucca is one of the musicians who did not come home on account of the war. She came before it, impelled by the conviction that she could do better work in her native land than away from it. Since her return she has given expression to some remarkably lovely musical thought, which, particularly in its fine sense of rhythm, shows that the color and thought of her home land have a permanent place in her creative scheme. To-day, when but twenty-six years of age—at the time when most musicians are only on the threshold of accomplishment—Miss Zucca has to her credit a huge sheaf of songs, violin, piano and 'cello

GRAINGER AND HIS BAND TO PLAY IN NEW YORK

Æolian Hall Program Will Include Military Arrangements of the Pianist's Compositions

Percy Grainger will be heard at Æolian Hall, New York, on the evening of Aug. 30, when his band, the Fifteenth Band, C. A. C., appears for the benefit of the Red Cross. Mr. Grainger will play Liszt's "Hungarian Fantasy," accompanied by the band, and also a group of solo pieces. Mr. Grainger is busy arranging his "Colonial Song" and the "Gumsuckers' March" from his "Nut-shell" Suite for military band and piano, and in this new form they will be heard at the concert on Aug. 30. On Saturday, July 28, he gave a recital at Fort Hamilton, N. Y., for the officers and soldiers and at his Red Cross recital at Pride's Crossing, at the home of Mrs. Oliver Ames, he realized \$900 for the Red Cross fund. Two weeks ago, when Rocco Resta, the bandmaster of the band in which Mr. Grainger plays the oboe, was indisposed, the Australian pianist conducted two of the evening concerts.

Genevieve Vix Finds Zest in U-Boat Menace

While other operatic stars are declining the risk of an ocean trip from Europe to America, Mme. Genevieve Vix is coming to this country for the very reason which keeps the others at home—because she likes adventure. Cleofonte

pieces and several operettas. The Suite on which she is now engaged is the most serious bit of work she has thus far attempted.

I asked her opinion on a recently published article which stated that women could not compose serious music.

"I believe the reason has been because the work of women has been judged by false standards," was Miss Zucca's quick reply. "If a woman does a bit of fairly good work it gets more praise than a work of corresponding quality composed by a man. Women have been satisfied with this exaggerated praise and have gone on, content to work on the level where praise could be had for 'good work for a woman.' There are no fundamental reasons why women should not do quite as good work in the field of music as men, provided they and their public will measure their work by the same yardstick as that to which men's efforts are submitted."

Programs of the coming season which will feature works by Miss Zucca will include the Philharmonic concerts, the October concert of the Humanitarian Cult in Carnegie Hall and the annual recital of Miss Zucca's compositions, which will take place early in the new year. The program for this is already planned and a number of eminent artists will be heard in piano, violin, 'cello and song compositions by Miss Zucca. For the following year—her 1919 recital—Miss Zucca expects to present a complete program of orchestral works.

Combining creative ability of unusual promise with youth, enthusiasm, good looks, a superb physique and, apparently, an unlimited capacity for hard work, Mana Zucca should write her name indelibly in the list of American composers who are gaining a permanent place in musical history.

MAY STANLEY.

Campanini has been endeavoring for several years to induce her to come to America and sing for the Chicago Opera Association. She preferred to remain in Europe, however, until her friends became insistent that she avoid the risk of running the submarine blockade. Then she decided to come over. In her letter of acceptance to Maestro Campanini, she said, "I am looking forward with keen interest to crossing, as the U Boat menace is now greater than ever. If I arrive safely I shall have the pleasure of making the acquaintance of the American public. If not, I shall at least experience the most exciting adventure possible."

NIJINSKY SENT TO JAIL?

Report That King Alfonso Objected to His Terms for Dancing

A Paris Associated Press dispatch of Aug. 13 states:

Nijinsky, the Russian dancer, was locked up in a police station at Madrid all night, a dispatch from that city reports, for refusing to dance before King Alfonso unless paid double what he had agreed to accept.

All arrangements had been made for the dancer's appearance when he demanded more money.

After a sleepless night on a pallet of straw he gladly agreed to dance for the sum he originally asked.

Mme. Ganna Walska, Russian soprano, recently entertained at her summer home at Great Neck, L. I., Eugen Ysaye, the celebrated Belgian violinist, and Mr. and Mrs. Pierre Monteux.

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